EXPERIMENTAL

MIX

Film

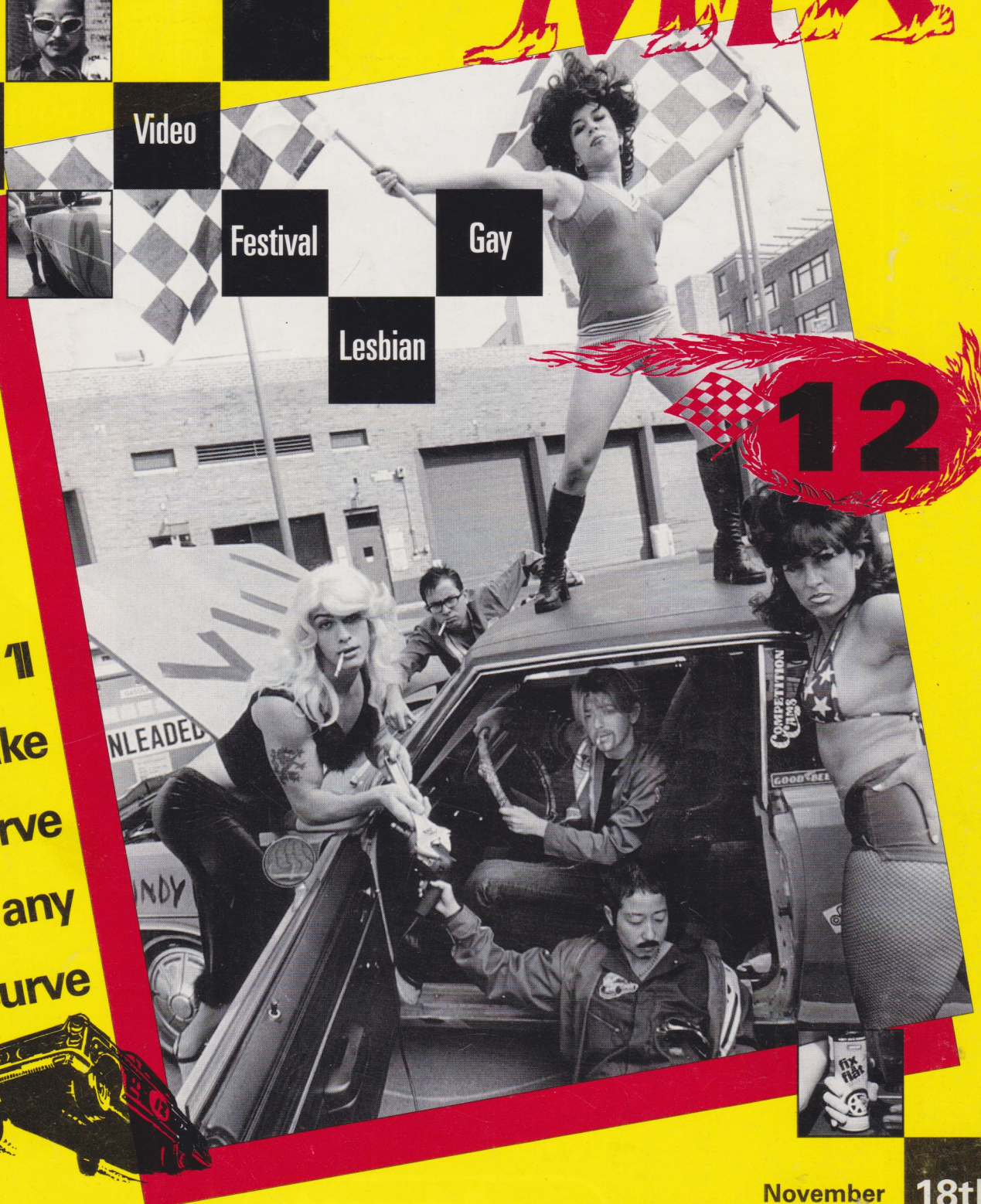
Video

Festival

Gay

Lesbian

12



They'll take a curve any curve

November 18th

through 22nd

Anthology Film Archives • The Knitting Factory • PopcornQ

Andrew Sullivan • Susan Love • Anthony Rapp • Betty Berzon • Dean Hamer • Ani DiFranco • David Leavitt • Chastity Bono • Larry Kramer • John Rechy • Martina Navratilova • Jewelle Gomez • Gabriel Rotello • Melissa Etheridge • Lillian Faderman • Tim Gill • Ross Bleckner • Urvashi Vaid • Paul Rudnick • k.d. lang • Alfred Corn • Tom Ford • Simon LeVay • Elizabeth Birch • Bruce Bawer • Guinevere Turner • Greg Louganis • Kerry Lobel • Richard Socarides • Barney Frank • Janis Ian

When they talk, they talk to us.

theAdvocate

The national gay & lesbian newsmagazine. Since 1967

www.advocate.com

hat expectations do you as a viewer, artist, or programmer have when you attend a "Lesbian&Gay" Film Festival? Celluloid affirmations of same-sex relationships (preferably functional), Drag Queen Intellect, and dimly-lit Lesbian erotic adventures are now almost standard fair in popular film culture. "Lesbian&Gay" filmmaking has come to be identified as purely content related. The earliest "Lesbian&Gay" films however, were more often identified as such because of artistic and aesthetic sensibilities. Historically, a film described as "Lesbian&Gay" implicitly denotes that it is an "Experimental" film. The early greats of experimental filmmaking were queer people. The first thing you notice about a Warhol or a Deren is the fingerprinting of the artist's vision, informed by their queer experience.

In a "post-queer" era, where the words "Lesbian&Gay Film Festival" do not accurately define the programming philosophy of MIX:NYLGEFVF, we have reached a point where MIX could drop the LG from its full title. It is however, our goal to keep the historical connection between "Lesbian&Gay" and "Experimental Filmmaking" intact. This, in the face of an assimilationist movement where films with lesbian and gay content are commonplace in mainstream film culture, and established queer experimental filmmakers more often show their work in ostensibly "straight" underground festivals and institutions, not "Lesbian&Gay" Festivals. This results in the Festival we have organized; an event where a film with no "gay" content can still be most accurately described as a "Lesbian or Gay" film because of the maker's artistry. MIX exists to educate and to expose, to make you comfortable watching experimental work. Our films and videos will intrigue, enlighten and arouse you. Just don't always expect to feel good about yourself afterwards!

MIX has always been an artist run festival. This year, thanks to increased foundation support and the resulting organizational stability, MIX has for the first time established an Artistic Directorship. This allows the festival to not only be artist produced, but grants creative control to a filmmaker without all of the distractions and headaches of fiscal management. The changes made to this year's Festival reflect this new partnership.

In keeping with our on-going mission to provide the best possible venue for our makers, we have condensed the Festival to a Five-Day Movie Derby. The work this year comes from every corner of the globe. We are highlighting both innovations in process and media and the emergence of a post-technology movement wherein there is a revival of Super 8mm, hand processing and animation. Young makers in particular are starting realize that aesthetic choices don't necessarily entail using the AVID mommy and daddy bought them.

MIX is truly a filmmaker's event, with non-stop opportunities to meet the most innovative artists in the world, be they screenings, receptions, parties, workshops, or, did we mention...parties! So fasten your seat belts, it's going to be a bumpy Five Days!

Rajendra Roy *Executive Director*

Anie S8 Stanley *Artistic Director*

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FB FILM BYTES

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New York State Council on the Arts

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Community Assets, a three-year program of NYFA, is made possible through generous funding from the Rockefeller Foundation.

New York City Department of Cultural Affairs

The Stonewall Community Foundation

The North Star Fund

Please join us at the festival's Opening and Closing Night Parties and discover the incomparable taste of a

Bombay Sapphire

martini.

Behind The Scenes

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Martha Colburn
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Donna Potts
Jeff Ross
Ho Tam
virgil

Festival Intern
Yvette Choy

Guest Liaison
Michelle Koh

"Who's Your Daddy?"
The MIX NYC 1998 Trailer
Shot, Directed and Edited by
Anie S8 Stanley & Yvette Choy
Starring:
Miss Kelly Webb, Viva Knievel, Steven Lane, Jonathon Aubry, Selena Whang, and Shelley Mars.

Film Stills by Kelley & Meyers Studio

Thank Yous

Katherine Acey - ASTRAEA
Dot Adams
Karim Aïnouz
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George Aponte - Expedi Arkipelago
Artist's Television Access
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Jerome Chew
Abigail Child
Pip Chodorov
Tom Chomont
Cinenova
Eileen Clancy - Warhol Fndn.
Pamela Clapp - Warhol Fndn.
Reuven Closter
Lori Connerly
C.B. Cooke
John Cooper
Chris Cortis
Peter Cramer
Cathy Lee Crane
Jeff Crawford
Helen de Witt
Paul Del Grosso
Desi Del Valle
Mo B. Dick
Disruptive Element Films
Cecilia Dougherty
The Downtown Arts Festival
Lars Drinkrow
Sandi DuBowski
EAI
Abby Ehman
Tina Einofski
Lala Endara
Rob Elms
The Estate Project for Artists with AIDS
Fancy
Jane Farrow
Feedback Galore
Lynn Fernie
Filmmakers Coop
André Fischer
Thom Fitzgerald
Ellen Flanders
Jorg Fockele
Mistress Formika
Ernesto Foronda
Frameline
Mark Freitas - Homocore Chicago
Merrill Friedman
Su Friedrich
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Stuart Gaffney
Missy Galore
Jon Gartenberg
Vic Gedris
Gerard -NYFF
Kathy Geritz
Carl George
GMAD
Stephen Goldman
Eric Gomez
Nelson Gonzalez
John Greyson
Guggenheim Museum
Ed Halter
Marty Hamilton
Barbara Hammer
John Hanhardt
Walker Harmon
Bob Hawk
Craig Hensala
Andy Hickes
Kathy High
Murray Hill
Nguyen Tan Hoang
Jim Hoberman
Housing Works
Marcus Hu
Laura Hudson
Mark Huisman
Geralyn Huxley
Jeanette Ingberman
Paula Jabloner
John Janik
Peyton Jefferson
Thia Jennings
Jytte Jensen
Lillian Jimenez
Mona Jimenez
Chuck Jones
Chris Jozwiak
Miranda July
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Kathy Kamal
Michael Kamine
Sean Kaminsky
Brian Kates
Maneula Kay
David Kelley
David Kelly
Shannon Kay
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Emmy Stanley
Bruce Stater
Stefan St-Laurent
Jon Stout - FSTV
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Cordelia Swann
Pam Tanowitz
Jerry Tartaglia
Mark Taylor
Lucy Thane
Third World Newsreel
Gretchen Till
Texas Tomboy
Christina Turkich
Tranny Festival
Cesar Trasobares
Scott Treleaven
Ela Troyano
Basil Tsiokos
Sarah Turner
Robin Vachal
Chi Chi Valenti
Shivon Vanessa
Video Out Distribution
Video Data Bank
Maria-Christina Villaseñor
Francis Von Schoote
Willie Walker
Michael Wallin
DJ Warwick
Jack Waters
Simon Watson
Miss Kelly Webb
Brooke Webster
Ludger Wedding
Barbara Weiler
Ryan Werner
Wash West
Julie Whang
Selena Whang
Sara Whiteley
Stephen Winter
Alex Wolfson
Women Make Movies
Virgil Wong
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Linda Young - DuArt
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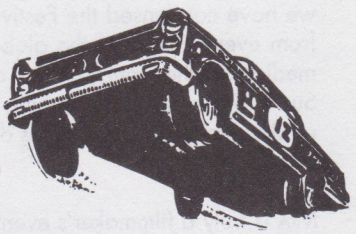
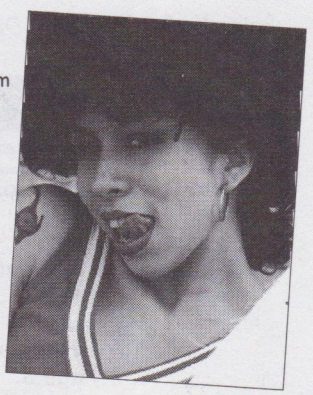




DIGITAL NOTES

The Second Queer Online Digital Film Festival

-A Co-presentation of MIX, Will Monroe, Naked Eye TV, Feedbuck Project, Dean Holdman, Venue Installations and PlanetOut's PopcornQ

Once again, Mix hosts the computer revolution! Queer artists have been using digital imaging, CD Rom, and web based technologies to deliver forms intimacy, exploration, fantasy and power that afford unparalleled levels of viewer interaction. Check out the latest work from **Beth Stryker, Charles Loverme, Leah Gilliam, Michael Alstad** and others. Global Peep Booths are provided for your viewing pleasure in the Courthouse Gallery. Check out the work online at the **PopcornQ web site- (www.popocornq.com)**

Saturday Afternoon Workshops

Animation Workshop

In conjunction with *Frankenstein's Dreams*, Shawn Atkins and Martha Colburn are teaching a one-day animation workshop at Manhattan Neighborhood Network, 537 W. 59th St. Admission is free, but enrollment is limited to 15 people. For further information, or to enroll, call the festival office at 212.571.4242

Experimental Film & Video Success Workshop

Join local representatives from funding organizations, cultural institutions, and distribution companies to ask questions and pick up information on various opportunities avaliable for aspiring Experimental Art-Stars!

November 21, 2pm
Anthology Film Archives Maya Deren Theater
Manhattan Cable Network-Animation

TICKET AND VENUE INFORMATION

All Screenings will take place November 18-22 at Anthology Film Archives - 32 Second St. @ Second Ave.

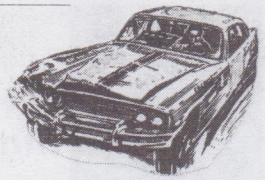
Advanced Tickets may be purchased on line at www.ticketweb.com, by calling 510.601.TWEB, or in person at TLA Video - 54 West Eighth St.

Tickets are $8.00, except for the Opening Night Gala and SCORE! (Closing Night at the Knitting Factory) All screenings on Thursday November 19 are FREE. Tickets for 11/19 screenings will be distributed on a first-come first-served basis at Anthology Film Archives begining at 5pm that day.

To Contact MIX:
call: 212.571.4242
email: mix@echonyc.com
visit: www.echonyc.com/~mix
or write: MIX
341 Lafayette St. #169 NYC 10012

PREMIERE KEY
•••World Premiere
••US Premiere
•NYC Premiere

Other Media



ANTHOLOGY SITE SPECIFIC INSTALLATIONS:

Projections by feedBUCK GaLORE, featuring Stock Car Soccer's First Match Ever!

Projections and Lobby Design by Dean Holdiman & Anie Stanley

In conjunction with the film *Rebels Rule, Underwear Anarchy* by William Munro

NAKED EYE TV

(Trailer) in the Anthology Lobby EXCERPTS FROM episodes for a cable/broadcast series and subscription video magazine. The pilot subjects are:

1) GUILLIANI MUST BE STOPPED!

Information and opinion on NYC Mayor Adolph...we mean, Rudolph Guilani's campaign to establish a national image as "The Mayor That Tamed New York City"; thereby elevating his viability as future candidate for national office. The segment will highlight his campaign to alter Sin City's edgy profile, adhering to middle America's utopic vision of an in-control Law n' Order metropolis. The segment focuses on the common ground behind divide and conquer tactics of the "Quality Of Life" attacks on NY's sex industry, pot smokers, cab drivers, and the citizens at large in unnecesarily restrictive traffic measures.

2) MEET THE REDDING BROTHERS

An interview with clips from the films of gay German punk film maker twins Ben and Dominik, makers of Dreck and Taste The Sweat! shown at previous Mix festivals. This segment addresses messages of skinheads, neo-nazism, and zenophobia distorted and sensationalized by the German and American media. The interview hinges on the sticky placement of alternative sexuality within the context of the essentially working class milleau of contemporary european "punk culture".

3) VENUS ENVY

The African American tennis champion and her equally talented sister Serena stand outside of the white dominated international tennis circuit. In-game commentary of the Williams' "locker room trash talk" and the smug derision of Venus' signature corn-rowed beaded hair reveal the sports media's thinly veiled anger over Venus' staunch refusal to appear humble and grateful for entry into tennis' hallowed halls. Portrayed as "arrogant", the top seeded 17 year old Venus instead projects the image of a proud, independent, and media savy teenager as she avoids being goaded into a verbal catfight over a "bumping" incident, and when deflects Jay Lenno's probes and insinuations about her sexuality.

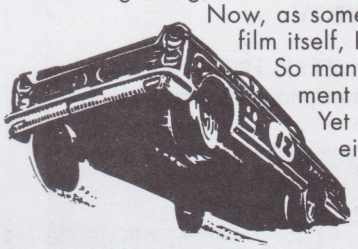
...and other surprises.

SUPER REGULAR 8 mm Film Show

Fri. & Sun. November 20th & 22nd

Anthology Film Archives & Knitting Factory

8mm filmmaking has always had a place at MIX, right from the beginning, when the festival didn't even show video. Now, as some herald the death of 8mm, if not film itself, I want to show that 8mm is vital. So many people seem to have an investment in claiming that Super-8 is over. Yet the people who say this are either not makers or had themselves abandoned S-8 years ago. Super-8 festivals are springing up all over, in Toronto, Australia, Austin, Chapel Hill, London, and more! Even Lincoln Center is getting into the act. I know 8mm to be a vital form, and this series will demonstrate that too, in its different parts.



Program 1,

Avant Gauge, juxtaposes older work by legendary figures of the avant garde with more recent creations.

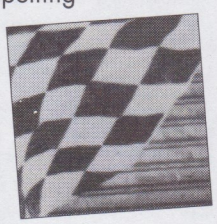
Program 2

Illicit Acts, is all new work made just for this festival, an examination of what constitutes an Illicit Act.

Program 3

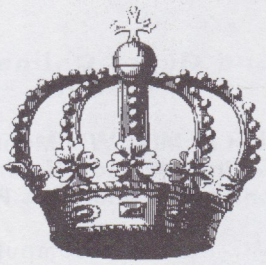
SCORE! features the pulse-pounding frenzy of live music and 70s porn.

Admittedly, the nature of 8mm production has shifted. It's now a more cultish, exclusive and somewhat festhisized endeavor, because of the decline in availability of products and services. Yet there is something compelling about the narrow gauge that spurs and turns people on.



In order to underscore the vitality of the gauge, and encourage more people to be familiar with the persistent form, several S-8 cameras n the lobby will allow festival attendees to shoot their own in-camera edited piece. After you are done shooting, deposit the cartridge into the development box in the lobby. The next day the films will be available for viewing in several Fisher Price viewers. Enjoy -

Stephen Kent Jusick, curator



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Art Exhibition at Gallery 128
Opening Reception Thursday November 5th, 6-8 PM

Gallery 128
128 Rivington Street
(between Essex & Norfolk)
F or J, M, Z train to Delancey/Essex
Exhibition runs through December 1.

Live Music, Dance, Video and Art Performances
Thurs. Nov. 5th, 9 PM
Collective Unconscious
145 Ludlow Street
(between Stanton & Rivington)
F train to 2nd Ave or Delancey St.

Live Music, Dance, Video and Art Performances
Fri. Nov. 20th 10:30pm
Galapagos
70 N. Sixth St. (btwn Kent&Wyeth)
Williamsburg
(Take the L Train to Bedford St)
FREE

EXHIBITS

GenoChoice: Create Your Own Genetically Healthy Child Online! (virgil, 1998, USA, web site) Scan your genetic profile online! MIX it up with your male or female partner's genes as well. Create your very own biological embryo, repair all its defects and add any genetic enhancements you desire. Ensure the future well-being of your child. Choose GENOCHOICE and enjoy the best of nature...before you nurture!
http://www.paperveins.org/genochoice

Biological Video Paintings (Amaury Perez, 1998, USA, computer animation video) A series of abstract expressionist images that paint pulsating organic cells and structures with an electronic fervor.
http://members.aol.com/AmauryP

Cloison (beriou, 1997, France, computer animation video) A sensual interweaving of fluid-like bodies passing through surreal architectural spaces arranged as cells. A co-production of Agave and Canal+ with the participation of Centre National de la Cinematographie. Music written by Gilles Fournier.

Myelin Sheath (Lara Margaret, 1998, USA, organza and miscellaneous substances) This wearable piece comprises collected materials from the artist's life, sealed in sewn organza pockets that create an enclosing membrane over the body.

Spellbound (William Brice Crow, 1998, USA, oil paints and alkyds on canvas)

Untitled II (Elisa Eun-Jeong Chun, 1998, USA, mixed media) An anthropomorphic work composed of hair-thin wires over plaster castings

d_control (CB Cooke, 1998, USA, digital art on CD-ROM) A linear new media piece about controlling your desires, learning to use them productively and not letting them overwhelm your life.

Photographs from The Dining Project (Lee Mingwei, 1998, Taiwan/USA, digital photographs)

Outside The Circle (Elizabeth A. Brown, 1998, USA, velum, ink, charcoal & pastels) Using modular transparent sheets, I emphasize the movement and patterns created by life in the forms of repeated circles and dynamic marks.

Barong (Athena Robles, 1998, USA, paper, wood, and light)

PERFORMANCES

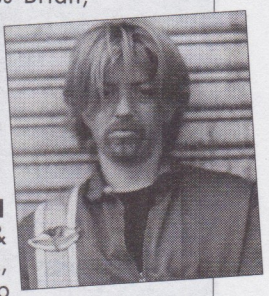
Hosted by Phineas II – a flesh, paper and video reincarnation of the infamous prosthetic puppet creature whose debut at last year's Festival stirred hearts and groins alike. Special guest stars both evenings include the stunning voodoolulu and her musical cohorts!

Featuring...

Serenade City (Rachelle Garniez & the Fortunate Few, 1998, USA, live musical performance, 15 min.) Led by the angel-voiced Rachelle and her devilish accordion, this acoustic-urban-euro-latin-cabaret-jazz band is renowned for being "wistful, sardonic, sentimental and wry." At least, that's what the *Bay Area Reporter* said. Someone else emerged from a performance feeling like it was "Romance meeting Realism in a smoke-filled juice bar!" Yet another fellow in the audience visualized "Sophia Loren arm-wrestling Dean Martin."

Cloison (beriou, 1997, France, computer animation video, 5 min.) See description under "Exhibits."

Oyster (Belum, 1998, USA, live musical performance, 15 min.) The premiere rock-jazz-acoustic ensemble of Hell's Kitchen is made up of Sean "Puffy" Cannabis, sassy bass Brian, dictatorial derelict Doug, and smokin' cs. Han... who you'll probably find at (or under) the bar tonight.

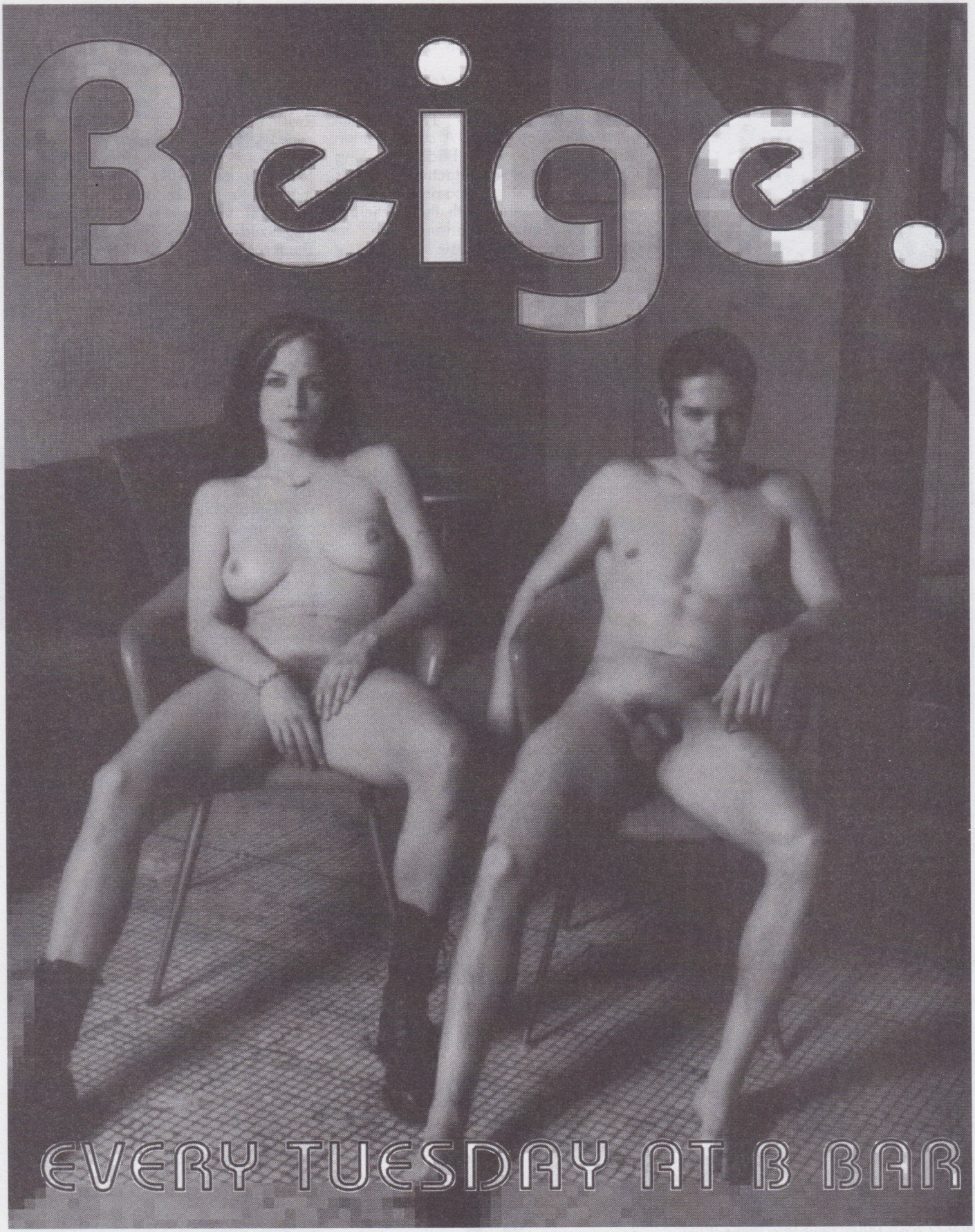


Improvisation II (Stephanie Scaggs & friends, 1998, USA, 10 minutes) A group of modern dancers and musicians create a primal and engaging dialogue between their bodies and the intimate spaces around them.

act like a man

Exhibtion in Anthology Film Archives' Courthouse Gallery
November 16 to November 29
(call 718.599.5982 for appt. during times outside of festival screenings)

This exhibition of works by L. Halsey Brown, Richard Gordon and Steed Taylor is comprised of two video installations and a Œwall tattoo,. Richard Gordon's piece 3D recognizes complex psychological aspects of the battle of the self in the creation of identity. Steed Taylor will create a site-specific Œwall tattoo, that includes photographs which reference a piece created on Fire Island. This work deals with ritual and how masculinity can be understood through father/son relationships. Also included will be a video projection by L. Halsey Brown which evokes ideas about memory, time and place as it refers to how televison affects our understanding of ourselves. Together these works create a multi-layered reading of male identity and how it is constructed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Wed.
NOV. 18th 9pm

Anthology Film Archives Courthouse Theater

OPENING NIGHT

MIX has earned its reputation for being a global hot spot for premiere screenings. We love new and emerging makers, and the freshness that established artists often reserve for their short works. Opening Night has become the prime showcase for our favorite work from around the world. If you like what you see tonight, come see the programs they are in during the rest of MIX, tell your hometown programmers to bring more experimental shorts to your neck of the woods, make your own short! But most of all remember the names you see tonight, you can be sure they'll all be up in lights again soon! Curated by the Festival Committee. (89 min.)

SpacejazzEros•••(Nicole Chung, 1997, Canada, video, B&W, sound, 3 min.) Urban high school skater survival memoirs.

Twilight•••(Tom Chomont & Matthew Yokobosky, 1994/98, USA, video, color, sound, 11 min.) "A stranger in a foreign land was the premise. Matthew created four make-up and costume changes which I came to view as a young traveler, a seasoned visitor, an ancient deity and a *commedia dell'arte* representation of a 'foreign person.'"

My Parents Read Dreams I've Had About Them••• (Neil Goldberg, 1998, USA, video, color, sound, 8 min.) Someone get these kids an agent! Neil's parents read transcripts of their son's dreams - about them.

Fly Away Homo••• (Andrew Hiller, 1998, USA, 16mm, color, sound, 15 min.) A sad and scary consequence of being surrounded by straight men and never getting laid. Not even Anna Paquin can save you!

[Andy Warhol's Polavision Movies]• (Andy Warhol, 1978-1979, USA, color, silent, Super-8mm to video, 3 min.) The first in our exclusive premiere of a series of the never screened Warhol Polavision (instant developing Super8) movies. This one features the legendary Taylor Mead.

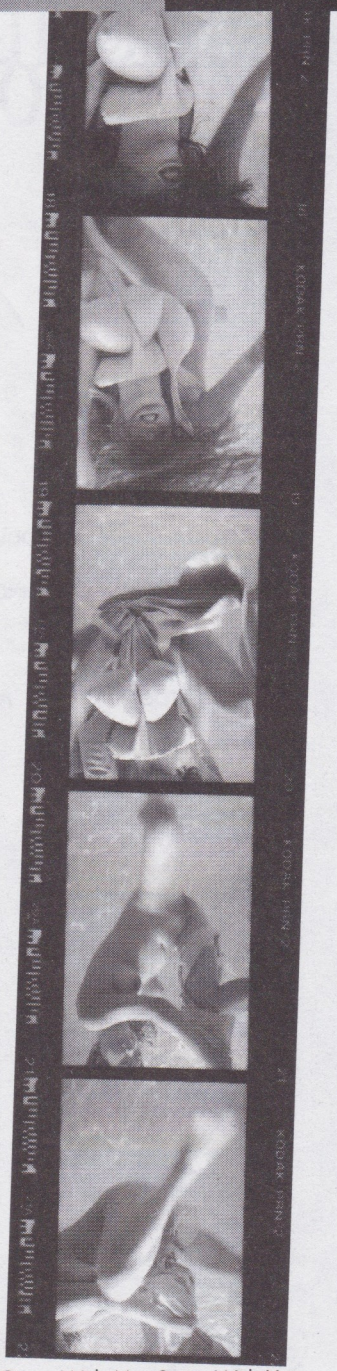
Positiv• (Mike Hoolboom, 1997, USA, video, color, sound, 10 min.) Split screens generously furbished with images from Terminator 2, sci-fi flicks, Michael Jackson, and home movies compose this monologue about AIDS.

Tabu V: Things We Can't Talk About••(Michael Brynntrup, 1998, Germany, 16mm, sound, 13 min.) Death is not an event in life. One does not experience death. If one understands eternity to mean timelessness rather than eternal time, then he who lives in the present will live forever. Our life is as endless as our field of vision is boundless.—Ludwig Wittgenstein, *Tractatus logicophilosophicus*, sentence no. 64,311

Come With Me, Swim With You•••(Patty Chang, 1998, USA, Super-8mm to video, color, sound, 5 min.) Sometimes we lose ourselves between floating and drowning...

Crash Skid Love•• (Christopher Chong, 1998, Canada, video, B&W, sound, 4 min.) A claymation punk love story that leaves you with skidmarks instead of a hickie.

***Unternehmen Arschmaschine* (The Assmachine Enterprise)••** (Mara Mattuschka & Gabriele Szekatsch, 1997, Austria, 16mm, B&W, sound, German with English subtitles, 17 min.) Two obsessive and remarkably similar looking scientists are caught up in the anal circuitry. As they make their way towards the black hole, they set off a most powerful machine in the universe!



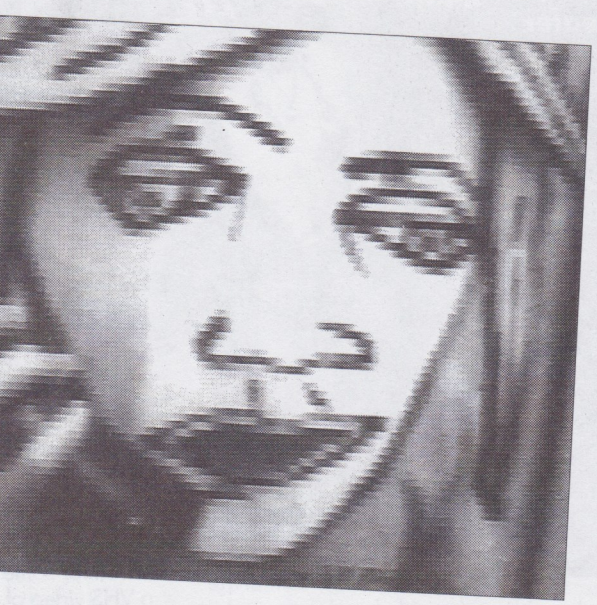
Come With Me, Swim With You

Anthology Film Archives Courthouse Theater

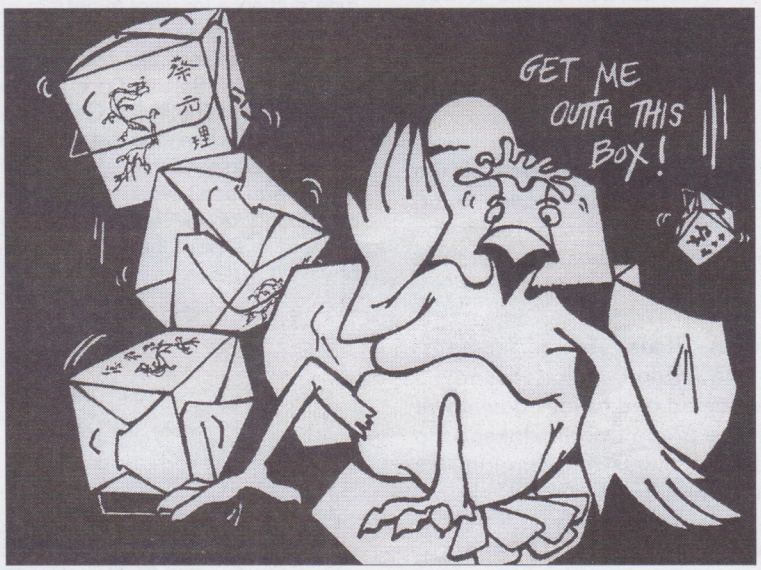
Thurs. NOV. 19th 6pm

FREE

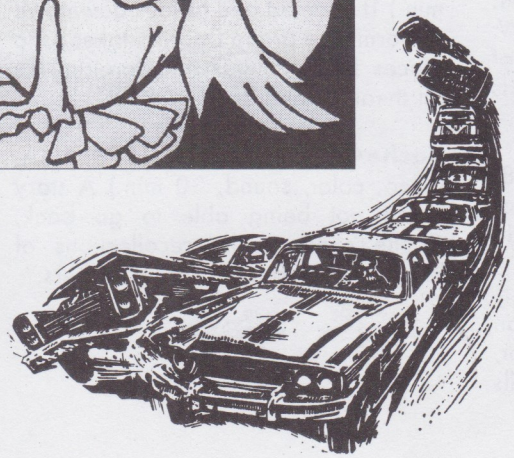
TV DINNERS



Flat Is Beautiful



The Chan Clan



Fold back the foil on that TV dinner and pull up that La-Z-Boy recliner. It's time to fight over the remote and witness that zenith of all media scandals: your family! Moms and dads and gay roommates and all those gentle secrets—and they call **us** queer! - Curated by the Festival Committee. (76 min.)

My Parents Read Dreams I've Had About Them••• (Neil Goldberg, 1998, USA, video, color, sound, 8 min.) Someone get these kids an agent! Neil's parents read transcripts of their son's dreams - about them.

The Chan Clan••• (Yvette Choy, 1997, USA, video, color, sound, 9 min.) Just another American family home video with two bananas in drag, a banana split and an inverted Twinkie.

Keltie's Beard: A Woman's Story (Sara Halprin, 1983, Canada, 16mm, color, sound, 9 min.) Before our heroine came along, the women in her family secretly removed their facial hair. But Keltie is proud of her beard, and tells her story to us in a single take—straight, as they say, no chaser.

Flat Is Beautiful (Sadie Benning, 1998, USA, video, B&W, sound, 50 min.) Is it really flat? The pixelvision epic from the virtuosa, who lyricizes the suburban Milwaukee world of a fifth-grader through broadly drawn masks and finely drawn moments.

Branded

Thurs. Nov. 19th

Gong Show

8pm FREE

10pm FREE

Branded

Gay mainstreaming would have us believe that every fag flies the same flag, and you can tell a dyke a mile away by her tattoos. Do these superficial markings of gay culture extend into the film world? Does being included in a "Lesbian and Gay" film festival mean that a film is gay? Does it mean that the makers are necessarily queer themselves, or is it just that their film is queering the lens? Is their such a thing as a "gay" film? Do we know anything about the sexual habits of a filmmaker after seeing a film in a "Lesbian and Gay" film festival? Or are lesbian and gay film festival programmers just wranglers loose on the range? -Curated by the Festival Committee. (80 min.)

First Comes Love•• (Kelly O'Brien, 1997, Canada, video, color and B&W, sound, 13 min.) A different sort of incredibly true adventure of two girls in love!

Sureshot 22• (Jane Farrow, 1998, Canada, video, color and B&W, sound, 5 min.) An homage to the girls who do it faster, higher, and lovelier.

A Cowgirl's Revenge•• (D. Gillian Truster, 1995, Canada, 16mm, color, sound, 12 min.) When David tells Catherine he's breaking up with her because he doesn't find her attractive, she is devastated. When her best friend hears what David has said, Catherine is persuaded to get revenge—but who's doing who here?

Kathy Acker in School (Kika Thorne, 1998, Canada, video, color, sound, 15 min.) Was she really the queer emissary? Or was she just wise beyond our time?

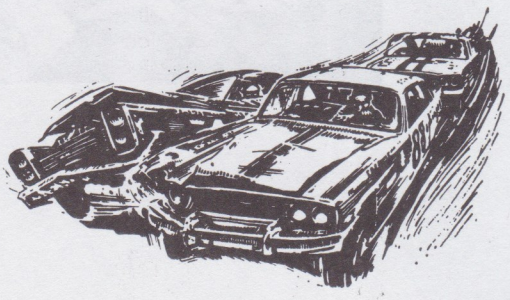
Hardhead Flair (Erika Yeomans, 1998, USA, video, color, sound, 5 min.) The famed and furious downtown performance group Doorika takes us to places both familiar and foreign. It's all theatrics and Rock 'n' Roll!

Cache• (Carolyn Coal, 1998, USA, video, color, sound, 30 min.) A story about not being able to go back, Cache explores the recollections of four would-be-bad-girl bank robbers.

Gong Show

Hosted by film critic connoisseur Linda Simpson.

Back by non-demand, this laughter/torture ceremony has become a haven for some of our best work ever. Bring a VHS video of 5 minutes or less and submit to our crass celebrity panelists and join a rude audience for what might turn out to be a night of back to the closet video. Glamorous Prizes, Big Laughs, Cocktails, and a Whore Behind Door Number Four await YOU at The Video Gong Show! We had so much damn fun last year, we decided to put ourselves through it again! Come even if you don't want to expose yourself, and laugh at the festival staff (who are required to expose themselves on a regular basis!).



Radical Queers 6pm

Anthology Film Archives Courthouse Theater

Both Shows Friday November 20th

As we enter what some call a "post-gay" era, many queers are looking to expand the boundaries of gay identity. While many gays have found a comfortable niche by assimilating into mainstream society, others identify their queerness as relative to the revolutionary struggle for human rights for all people. This is a time of intense marginalization of poor people of all sexualities; welfare cuts and "quality of life" measures have led to the criminalization of poverty and "aberrant" sexuality. People living with drug addiction, homelessness and mental illness are disappearing, coinciding with the skyrocketing rate of incarceration. *Radical Queers* examines how film and video makers have attempted to challenge these social injustices by focusing on the struggle for compassionate release for prisoners with AIDS, tenants' rights, and the unionization of sex workers.—Donna Potts, curator. (79 min.)

Alley of Tranny Boys

O Happy Day (Charles Lofton, 1996, USA, video, B&W, sound, 6 min.) Similarities between the Black Panther Party movement and the gay rights movement are explored through a song.

Live! Nude! Girls! UNITE!••• (Julia Query, 1998, USA, video, color, sound, 14 min.) A trailer for an upcoming feature about the unionization of the Lusty Lady strip club in San Francisco.

Rocket Girl's Revenge• (Meredith E. Holch, 1996, USA, 16mm, color, 13 min.) Rocket Girl fights back against her landlord by tapping into her expert knowledge of aerospace technology.

Blind Eye To Justice• (Carol Leigh a.k.a. Scarlot Harlot, 1998, USA, video, color, sound, 28 min.) The injustices of the California prison system as seen through the eyes of incarcerated HIV+ women.

Sex Offender•• (Stuart Gaffney, 1998, USA, video, color, sound, 3 min.) One man's story about re-entering society under Megan's Law after being imprisoned for consensual sodomy.

Rocket Girl

Gay Shame '98••• (Scott Berry, 1998, USA, video, color, sound, 10 min.) Queers reject the commercialization of their sexuality and celebrate an alternative gay pride in DUMBA.

For Luis Muñoz Marin/On Father's Day••• (Jorge Cortiñas, 1998, USA, Super-8mm, color, sound, 4 min.) A woman's narrative about her father, who is a political prisoner in Puerto Rico.

BI Focals 7pm

Anthology Film Archives Maya Deren Theater

"Of course, some people go both ways."

—the Scarecrow from *The Wizard of Oz.*

Lesbians have cats, fags have designer furniture, bis have dogs, trannies have it all! We all have sex and live happily ever after.... A body-blowing, mind-expanding, absolutely unexpected program about being something other than "This or That." -Curated by San Francisco Bi Film Festival Director Jeff Ross & the MIX Festival Committee. (64 min.)

And Then The Dog Came Over...• (Rebekah Sitty, 1998, USA, 16mm, color, sound, 16 min.) In comes the dog, out goes the boyfriend! A young girl's path toward self-awareness leads her astray as she walks the dog in the local park and plays fetch. This girl sure can throw.

Pansexual Public Porn (Del La Grace Volcano, 1998, UK, video, color and B&W, sound, 15 min.) Gay male park cruising invites all types of men....

Cupid• (Wrik Mead, 1998, Canada, 16mm, color, sound, 3 min.) Cupid shoots arrows at everyone. Beware of those he hits!

In Frame (Doug Wolens, 1995, USA, 35mm, B&W, sound, 6 min.) While the pet dog listens, two women cast shadows upon each other as they discuss recent bad sex they've had.

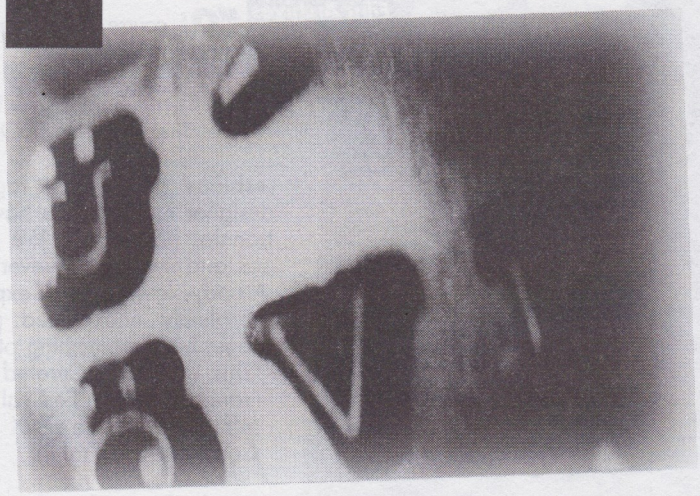
Alley of Tranny Boys [excerpt] (Christopher Lee, 1998, USA, video, color, sound, 10 min) "Hot big cocks, triple bonus trannyholes, group sex, s/m and more. " A must for every video collection.

Future Present Past (Bret Hofstein, 1998, USA, 16mm, color and B&W, sound, 20 min.) Three lovers watch and act out how dramatically "staged" the deterioration of their relationships is.

Fri. Nov. 20th 8pm

FRANKENSTEIN'S DREAMS

Anthology Film Archives Courthouse Theater



Ballhead

"After days and nights of incredible labor and fatigue, I became myself capable of bestowing animation upon lifeless matter."

—Mary Shelley's *Frankenstein*

Queer culture has always embraced monsters and deviants, the estranged and ostracized, the peculiar and unnaturally formed. We intuitively understand experiments which revolve around the construction of identity. Queers experience these monsters from the inside, and know that they represent something nascent, powerful yet vulnerable, a projection of the self imperfectly shaped, the expression of an emerging desire which the outside world is in conflict with.

Frankenstein's Dreams originates from this psychic ground zero, the space where taboo and mysterious forms are concocted and brought to light. Descending frame by frame into the queer unconscious, this program explores alter-egos and autobiographies too intricate to be envisioned in any other form.

The 12 works in *Frankenstein's Dreams* x-ray the psyche and make visible the subterranean realm of the queer imagination. These worlds are populated by characters unfamiliar to traditional animation: bald, butch lesbians, underwear police, disembodied penises, porn star cosmonauts, babies who do poppers and other strangely colorful, anthropomorphic beings. These characters wander through landscapes both macroscopically and microscopically queer: from Fire Island to the rigidly heterosexual suburban shopping mall. Within these spaces, they search for companions, follow secret desires, look for a queer home and for a way to express their relationship with their bodies and dreams. These animated voyages are humorous, unsettling, seductive and painful. Each filmmaker in *Frankenstein's Dreams* pulls out of his or her psyche a sublime "monster" for us. As viewers, we are drawn toward these unearthly, unreal beings, in part because they are so inexplicably familiar.—Shawn Atkins & Martha Colburn, curators. (73 min.)

Sponsored by Manhattan Neighborhood Network.

In conjunction with the screening, Shawn and Martha are teaching a one-day animation workshop at Manhattan Neighborhood Network, 537 W. 59th Street. Admission is free, but enrollment is limited to 15 people. For more information, or to enroll, call the festival office at 212-571-4242.

Ballhead • (Mara Mattuschka, 1985, Austria, 16mm, B&W, stop-motion, 6 min.) Starring Mimi Minus and a razorblade and simultaneously invoking Buñuel and Joan of Arc. A woman constructs her head into a printing block.

Feline • (May Trubuhovich, 1997, Australia, 16mm, color, claymation, 7 min) On a deserted island, a woman is pursued by her own mysterious desire.

Dirty Baby Does Fire Island (Todd Downing, 1997, USA, 16mm, color, stop-motion, 9 min.) Dirty Baby explores a remote enclave of queer culture off the coast of Manhattan, biting off more than it can chew.

Lift Off

Lift-Off (Martha Colburn, 1998, USA, Super-8mm to 16mm, color, cutout animation, double projection, 5 min.) A swirling universe of porn star cosmonauts, parachutes, detached penises and other mechanical projectiles, plus a bonus epilogue of equestrian porn.

continued on page 13

Nov. 20th

Fri. 9pm

The TRUTH is Out

Anthology Film Archives
Maya Deren Theater

SCI-Files!

Frankenstein (John Schnall, 1992, USA, 35mm, color, still photographs combined with drawings on cel, 14 min.) Reinterpreting Mary Shelley's book, a man assembles a companion for himself from graveyard parts.

Don't Touch Me • (Debra Anderson, 1998, Canada, video, color, drawings on paper, 3 min.) The raw coming out adventures of a riotous boy/grrrl.

Anti-Panti • (Moysis Antoniou, 1997, Canada, 16mm, color, cel animation, 3 min.) Flabs, a militant anti-panti, advocates, in spite of police harrassment, for his and his friends' right to wear their undergarments in public.

Menswear • (Dion Teasdale, 1997, Australia, 16mm, color, claymation, 5 min.) A pair of red pumps leads a repressed suburbanite into the peculiar and feverish back rooms of the shopping mall.

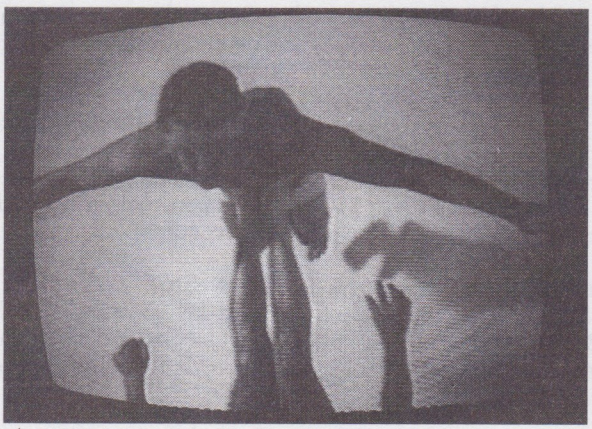
World Without Femmes, Part III: Street of the Discounted ••• (A.K. Summers, 1998, USA, video, color, cutout animation, 9 min.) Having lost her memory in an unfortunate sex accident, the bald-headed Dominatrix wanders the commercial corridors of a post-apocalyptic pedestrian mall.

Eyeball ••• (Shawn Atkins, 1998, USA, 35mm, color, cutout animation, 5 min.) A girl's cat disappears out her fifth story window, reappearing as a troublesome girl.

Up and Away with the Meeps • (Sarah L. Donahue, 1998, USA, video, color, drawings on paper, digitally colored, 4 min.) An unearthly being is pushed out of its familiar world by its partner in this kaleidoscopically colorful first film.

Mother Marilyn • (James MacSwain, 1997, Canada, 16mm, color, optical, cutout and stop-motion animation, 9min.) The illegitimate love child of JFK and Marilyn Monroe, raised by astronomers, searches the cosmos for his lost family, and discovers instead an American empire collapsed due to mysticism and drugs.

The Truth is, the Truth *isn't* out there—we looked! Science is bust! What we did find is a multiplicity of science fiction truths. Whether it's the poly-future fiction of the A.S.S. Assmachine Enterprise or poly-genetic fiction of the distant planet Wendy, Sci-Fi consumes us and our existences. Governments of the Earth be warned! The SCI-FIles have been opened! -Curated by the Festival Committee (79 min.)



Aviator

***Unternehmen Arschmaschine* (The Assmachine Enterprise)•** (Mara Mattuschka & Gabriele Szekatsch, 1997, Austria, 16mm, B&W, sound, German with English subtitles, 17 min.) Two obsessive and remarkably similar looking female scientists are caught up in the anal circuitry. As they make their way towards the black hole, they set off a most powerful machine in the universe!

Aviator (Darrin Martin, 1997, USA, video, color, sound, 8 min.) Two men play the balancing act of airplane in their underwear as they soar through images of newsreel footage "masculating" the history of flight. The rhythm of their actions unfolds a relationship charted by memory and suspension.

Looking for Wendy (Kimberly Saree Tomes, 1997, USA, video, color & B&W, sound, 18 min.) An examination of a "deviant" species member within the world of Wendy's hamburgers and her family's involvement in genetically enhancing tomatoes.

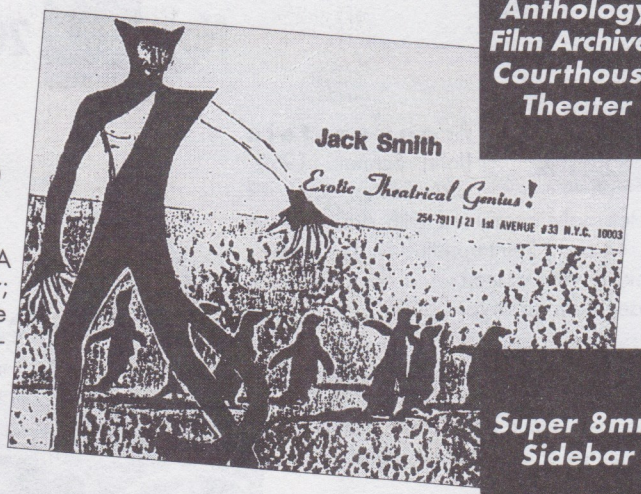
Lesson 9 (Mark Taylor, 1998, USA 16mm, B&W, sound, 13 min.) "When the chemicals behind your eyes change, you see things differently..." A lyrical journey to the moon-in-the-river and back.

The Subtler Matter (Emile Devereaux, 1998, USA, 16mm, color, sound, 23 min.) Supposedly they are our own inventions. Now they surround us, seeing better than us—their sounds and bodies travelling greater distances. We are forced to surrender.

FRI. NOV. 20th 10pm

AVANT Gauge

Anthology Film Archives Courthouse Theater



Super 8mm Sidebar

8mm filmmaking has a long history as part of avant garde or experimental filmmaking. Some love the intimacy of the small size, yet others found that the portability of the cameras allowed them to film the forbidden. But marketed as a consumer medium, 8mm was widely available for "home movies," and that put the filmmaking apparatus in the hands of people who may not have been designated artists by the dominant culture. When just about anyone could get their hands on 8mm equipment, things started to happen.

Here we see the highly choreographed work of Michael Brynntrup, in contrast to the gleeful *Ride* by Wayne Smolen, in which the filmmaker clear takes delight in his unusual position. Jack Smith's work is also more free-form, unlike the structured but light *A to Z*, by San Franciscan Bern Boyle. Jane Gang brings us firmly into the NY 90s of urban grit, while *Tattu* follows in the footsteps of Smith, focusing on "exotica" as embodied by contemporary faeries.—Stephen Kent Jusick, curator. (83 min.)

A Blue Movie by Lincoln Steele [installation]
Terrence Hopper, 1991, USA, Super-8mm (double projection), color, sound, 18 min. This personal response to the AIDS crisis examines isolation, anger and the use of the TV set as a substitute for a sexual partner.

Totentanz Nos. 1 & 2 (Michael Brynntrup, 1989, Germany, Super-8mm, color, silent & sound, 4 min.) Several meditative Dances of Death from a larger cycle.

[Super 8 Film Reels by Jack Smith] (c. 1970s, USA, Super-8mm, color, silent, 10 min.) This material is a representative selection of some of the sixty minutes of Super 8 work in the Jack Smith film archive of the Plaster Foundation. In one of the reels we get a glimpse through the unabashedly queer gaze of the Jack Smith camera. In another, the aesthetic of trash transforms the most roach encrusted imagery into a thing of beauty. We also see Jack himself on location as he desecrates a National Shrine in Washington D.C.

Would This Body Lie To You? (Jeffrey Arsenault, 1981, USA, Super-8mm, color, sound, 3 min.) A portrait of a superstar; this film is my valentine to a silver screen goddess whom I admire. Images of her films are intercut with the legend on a talk show and in still photographs.

Coney Island (Peter Cramer, 1989, USA, Super-8mm, color and B&W, sound on cassette, 15 min.) Take a lyrical and haunting trip from Manhattan to Coney Island, and take in a wordless impression of the architecture of the famous beachside amusement park, in which people are rendered almost irrelevant.

The Ride (Wayne Smolen, 1977, USA, Super-8mm, color, sound, 3 min.) See why the filmmaker can't keep his feet on the ground, with some help form the Beatles. *

A to Z (Berne Boyle, 1986, USA, Super-8mm, color, 4 min.) An alphabetical compendium of gay signifiers from San Francisco. *

Loose Change• (Jane Gang, 1998, USA, Super-8mm, color, sound, 8 min.) Confirming what we've always suspected, men really do stand around on the street corner talking dirty about women.

The Star Spangled Basher (Carl Michael George, 1991, USA, Super-8mm, color and B&W, sound, 8 min.) The Gulf War, patriotism, and anti-gay violence.

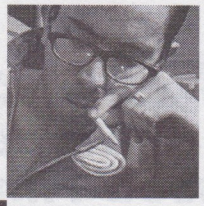
Confabulated Genesis• (Audrey Chung, 1998, USA, Super-8mm, B&W, sound, 4 min.) An attempt at oblique communication that includes toy soldiers, marionettes and a conspiracy involving tainted cheese of questionable provenance.

Miles (Yann Beauvais, 1983, France, Super-8mm, color, silent, 3 min.) I tried to capture particular traits of someone dear and film him in his own environment. The film fragments are bursts of life from Miles in Paris. The portrait is of both filmed and filmer. The piece was edited in the camera as a consequence of the filmmaker's impromptu responses to his subject. These reactions translate into reverse shots and supporting rhythms which blend together into one reality. The portrait is revealed in his gestures. A knowing ode.—Yann Beauvais

Tattu••• (Terry Roethlein, 1998, USA, Super-8mm, color, sound, 13 min.) Give it up for the Goddess! Watch as these fey spirits take us by the hand and lead us down the primrose path of ecstasy and idolatry, in a time and a place light years away from the pale culture we now call queer...Based on a true story and starring local Radical Faeries, as well as local architecture and statuary.

[Andy Warhol's Polavision Movies]•(1978-1979, USA, color, silent, Super-8mm to video, 15 min.) These films were shot on the short-lived Polavision system, invented by those pioneers of instant photography. Using a special camera, and then a special viewing device, you put the phototape cartridge into the machine, and it developed in a few minutes, and could be rear-projected onto the small TV-like screen It seems natural that Warhol would have had one of these devices, since it allowed for almost instant gratification. While it's unclear exactly who shot these films (Warhol himself apppears in several) they are clearly part of his Factory output. In the selections presented here, for the first time ever, we see Taylor Mead groping some young thing. Chris Makos smiling and waving. Joe Dallesandro's young son, sporting an unmistakeable family resemblance. Liza Minelli at a photoshoot. And Phyllis Diller mouths "I love you" to the camera.*

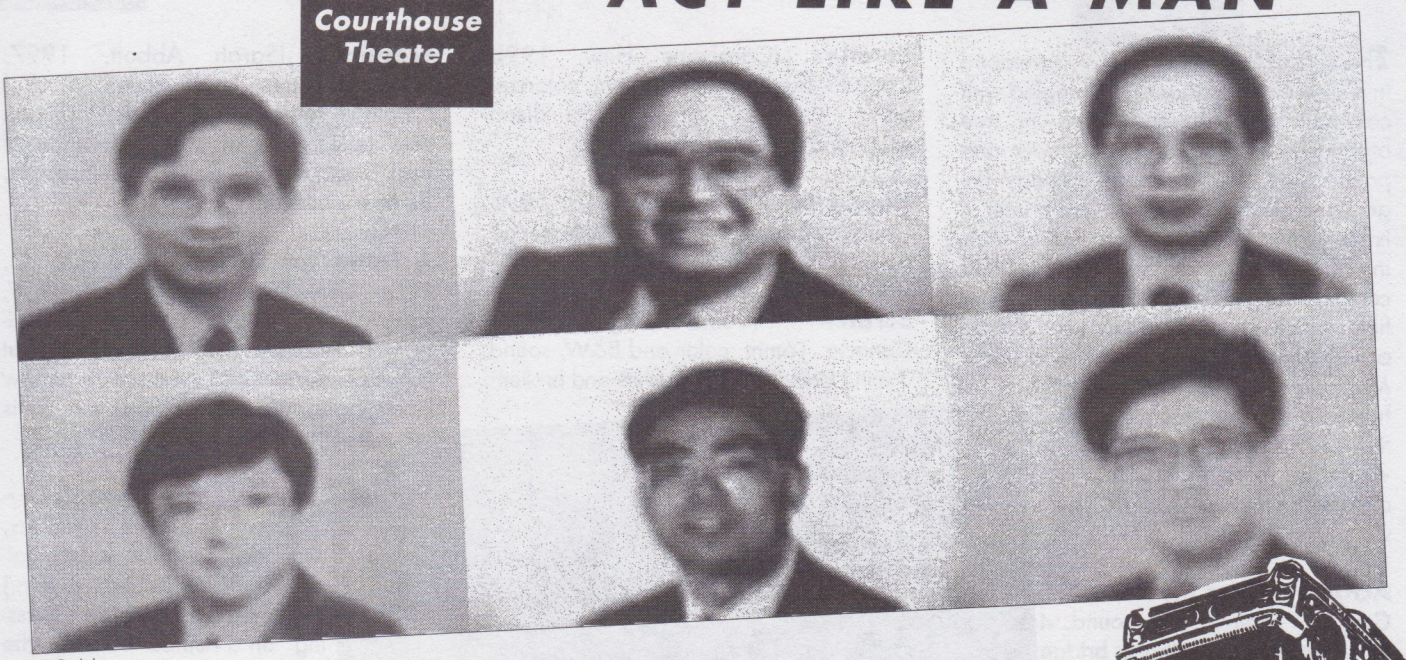
*For archival reasons this material must be presnted on video, since the Super-8 originals have not been preserved.



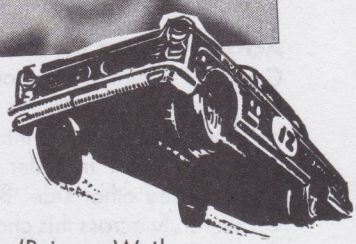
Sat. NOV. 21st 4pm

Anthology Film Archives Courthouse Theater

ACT LIKE A MAN

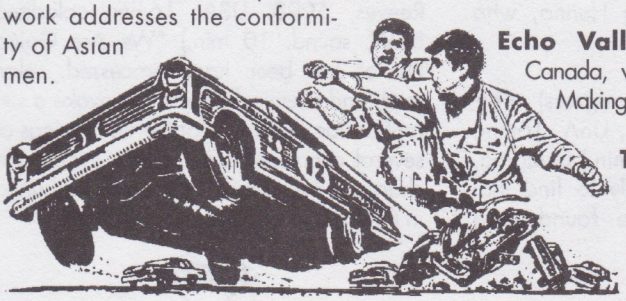


99 Men



This screening (and accompanying exhibition) creates a multi-layered reading of male identity and how it is constructed. The artists come from a variety of perspectives as they respond to stereotypes and create their own relationship to masculinity. The program moves from questions about what a man is to the creation of an individual identity outside of societal expectations. An exhibition of video installation in the Anthology Courthouse Gallery is a companion to this screening.—L. Halsey Brown, curator. (76 min.)

99 Men (Ho Tam, 1998, USA, video, B&W, sound, 3 min.) This minimal work addresses the conformity of Asian men.



3D••• (Richard Gordon, 1997, USA, video, color, sound, 10 min.) A personal investigation into identity.

For the Vanguard (Kevin McCoy, 1994, USA, video, color, sound, 3 min.) "Film is a girl + a gun." Stereotypes of masculinity and cinema.

Desperado••• (Mandy Morrison, 1997, USA, video, color, sound, 4 min.) A new Hollywood icon.

Sexual Persuasion (M.A. K., 1997, USA, video, color, sound, 6 min.) Television is seen as an influence as the artist identifies with ideas of masculinity.

Echo Valley (Steve Reinke, 1998, Canada, video, color, sound, 7 min.) Making it through adolescence.

Treating Myself • (George Kimmerling, 1998, USA, video, color, sound, 5 min.) Every goodboy deserves treats.

Susan••• (Brian Weil, 1996, USA, video, color, sound, 12 min.) The process of transformation. An excerpt of larger piece not finished before the maker's death.

Silent Passability (Ride to the Countryside)••• (Terre Thaemlitz, 1998, USA, video, color, sound, 4 min.) Recontextualizing cultural signifiers.

Hey, Tiger (Martha Colburn, 1996, USA, video, color, sound, 3 min.) You Go!

Andy• (Steve Reinke, 1996, Canada, video, color, sound, 9 min.) Andy is seen in his apartment displaying how he interacts with his home furnishings.

Constructing Gender, Sexuality and Identity••• (Paul Verdolino, 1998, USA, video, color, sound, 11 min.) Looking at important elements of self.

Anthology Film Archives
Maya Deren Theater

Manipulation:
An Evening of Queer Hand-Processed Films

Sat. NOV. 21st
5pm

These films are really dirty—developed in a dishpan in a dark barn, mingled with colorful chemicals and dried in tree branches, attacked with sandpaper and paper clips, ink-stained by smudgy fingers and packed into an optical printer. It is the intimate, physical process of making these films that characterizes their content and sets them apart from other films which generally don't bear the an actual imprint of the filmmaker's body. *Manipulation* presents films which highlight the raw, sculptural qualities of this truly plastic medium, which are more visceral than you could ever imagine.—Maïa Cybelle Carpenter, curator. (86 min.)

Across•• (Cara Morton, 1997, Canada, 16mm, color, sound, 4 min.) It all started with this bridge and the need to know intimately the abyss below in order to get across to the other side. But are we ever truly across this chasm or constantly in the process of crossing?

Fall••• (Deirdre Logue, 1997, Canada, 16mm, colorized B&W, silent, 2 min.) Part of a series of short films dedicated to exploring fantasies the filmmaker has of her own demise.

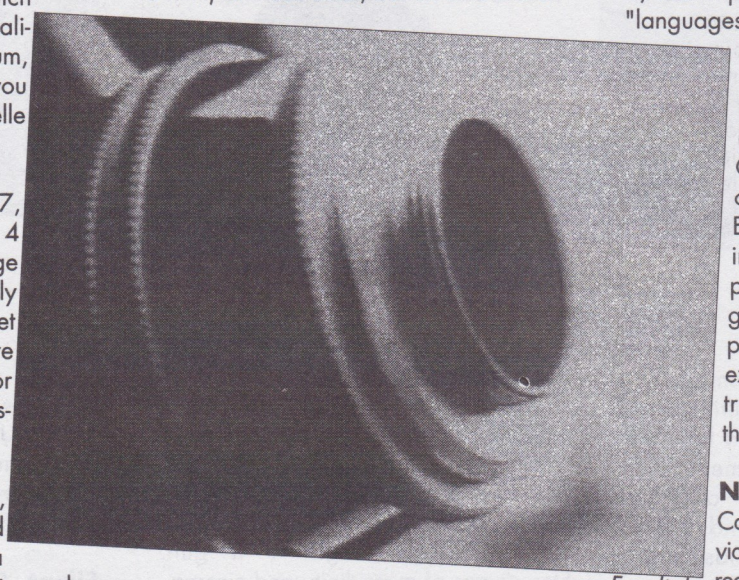
patricia margot mclain••• (Rebecca Moran, 1998 , USA, 16mm, color, silent, 3 min.) I walked into a used bookstore last March and stumbled upon a stack of *Playboy* magazines. Lying on the very top was Patricia Margot Mclain, cover-girl of May 1976, the month I was born. What I found inside was a story about relating girlhood fantasies, growing up, and the supernatural guiding forces like *Playboy*.

The Unknome••• (Marty Bennett & Christina Zeidler, 1998, Canada, 16mm, colorized B&W, silent, 3 minutes) Don't wanna mess with this li'l creature!

Swell•• (Carolynne Hew, 1998, Canada, Super-8mm to 16mm, colorized B&W, sound, 5 min.) Desire disorients...and bodily swelling erupts.

How I Sees It••• (Jan Bird, 1998, Canada, 16mm, color and B&W, sound, 4 min.) Objectification. Let that be all.

Scratch•• (Deirdre Logue, 1998, Canada, 16mm, color and B&W, sound, 3 min.) Unmade beds, bushes and broken glass together—scratch that unknown itch.



Froglight

What Does She See When She Shuts Her Eyes•• (Karen Vanderborght, 1996, Belgium, 16mm, color, sound, 14 min.) Moa, a home sitter, kills the "why's" in people's lives. From a filmmaker who destroys films she receives a camera to record her experiences. She meets many different people including Henna, who breeds chicks.

Site Visit (a work in progress) **•••** (Maïa C. Carpenter 1998, USA, 16mm, colorized B&W, sound, 8 min.) Gauging, mapping, and tracing only to find that what is there cannot be found, and instead must be invented.

Froglight (Sarah Abbott, 1997, Canada, 16mm, B&W, sound, 4 min.) "...a love story without actors. What one sees reflects the disturbing irritation of fresh amorousness."—Daniel Kothenschulte, *Berliner Zeitung*

A Letter for Lisa• (Ernesto Foronda, 1998, USA, Super-8mm to video, B&W, sound, 9 min.) What was never said finally gets said. A re-evaluation of what is/was important and the creation of new "languages" when the mother tongue is lost.

Passing Through••• (Karyn Sandlos, 1998, Canada, 16mm to video, colorized B&W, sound, 8 min.) Exploring the concept of "passing" on a number of levels, the processes of this film are suggestive of the interplay between past and present, memory and experience, and the perils of trying to move "straight" through the world.

Natural Selection••• (Michael Caines, 1998, Canada, 16mm to video, B&W, sound, 3 min.) A surrealistic play upon that wonderful thing called nature. Find out what happens to those searching to grasp.

Event Horizon••• (Megan Michalak, 1998, USA, 16mm, color, silent, 5 min.) A found-footage film that is scratched and beautifully painted, creating rhythms not usually "heard" with one's eyes.

We Are Going Home (Jennifer Todd Reeves, 1998, USA, 16mm, colorized B&W, sound, 10 min.) "We Are Going Home" has been hand processed, solarized, and chemically treated to evoke a surreal pastoral universe for the wanderings of several characters and ghosts. When one character finds the other, she is either buried in the ground or asleep under a tree.

SNAIL TRAIL

NOV. 21st 6pm

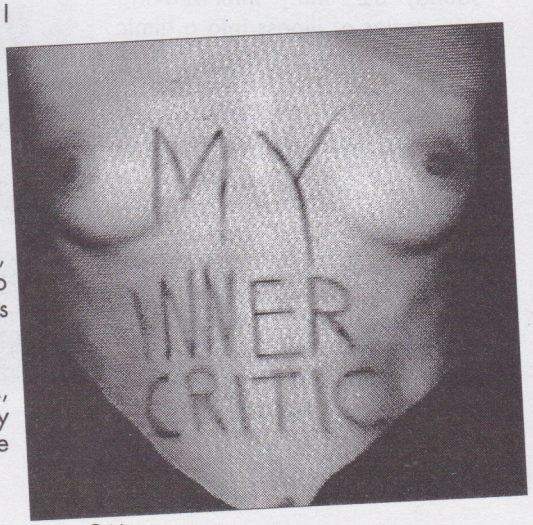
Anthology Film Archives Courthouse Theater

Basement

"I mean, baseline now, why would anyone like you on an ongoing basis, Deborah. Let's face it, human bonding is all about neuroses and codependency." So speaks Deborah's Deborah in *The Inner Critic*, and the voice of the internal piranha that is the legacy of womankind shrivels some more under the light of creative output. The *Snail Trail* fairly blazes down this garden path bringing you the full spectrum of dyke/female angst and hot-bloodied desire. Get ready for the wide and humorous world of the "smelly cunt." From the sponge-ball peace pipes of bottomed-out *Basement* by Heidi Mau, to the full-on, fantasy packed *Lez B Friends* directed by uncle steak & auntie lou. The cool reality check of *Blue Diary* and *Her Tattoo* defines the middle ground: "My mom said to me, 'Aren't you going to regret that? What are you going to do when you're 96 years old?' and I said to her, 'Well you know, when I'm 96 years old I'm gonna be sitting in the dyke old age home comparing tattoos with the rest of them.'" That's right. Welcome to now.-Curated by the Festival Committee. (78 min.)

Her Tattoo• (Lexi Leban, 1997, USA, 16mm, color, sound, 10 min.) Listen to the sound of the tattoo gun. A tattoo is for Life, and these dykes are OUT.

Blue Diary (Jenni Olson, 1997, USA, 16mm, color, sound, 6 min.) A rainy day's outpouring of unrequited love and healthy self-assessment.



Inner Critic

Inner Critic (Deborah Edmeades, 1998, USA, video, color, sound, 10 min.) The opening shot sharply sets the scene for the opposite of the filmic content. It is the curse? "Do you want monkey's blood on that?"

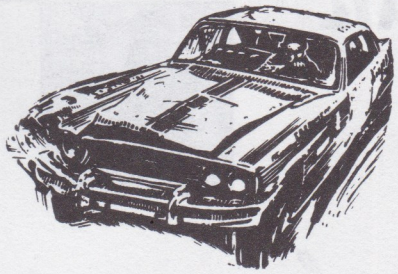
The Look of Love: A Gothic Romance (Suzie Silver, 1998, USA, video, color, sound, 19 min.) Adventure into glamour through cheesy effects. The viewer bears witness to the clamorous projections of the protagonist's fantasy world. And while you're at it, name those stars!

Space Jazz Eros• (Nicole Chung, 1997, Canada, video, B&W, sound, 3 min) A feel-good jazz fusion shot in B&W, of the young, hip dyke and urban.

Lez B Friends: A Biker Bitch Hate Story• (uncle steak & auntie lou, 1998, USA, video, color, sound, 20 min.) God's dogs go wild. Torturing bad-ass, disco pussy-seekers giving it up camp style.

Elizabeth Taylor Sometimes• (Deb Strutt & Liz Baulch, 1998, Australia, video, color, sound, 8 min.) Witty and complex spillage for the mind, body and monitor.

Basement••• (Heidi Mau,1998, USA, video, color, sound, 2 min.) A warm, subtle journey towards self-enlightenment. From here, up is not the only way to go.



NOV. 21st 7pm

Stranger in a Strange Land:

Anthology Film Archives Maya Daren Theater

Traversing the Psychic Landscape

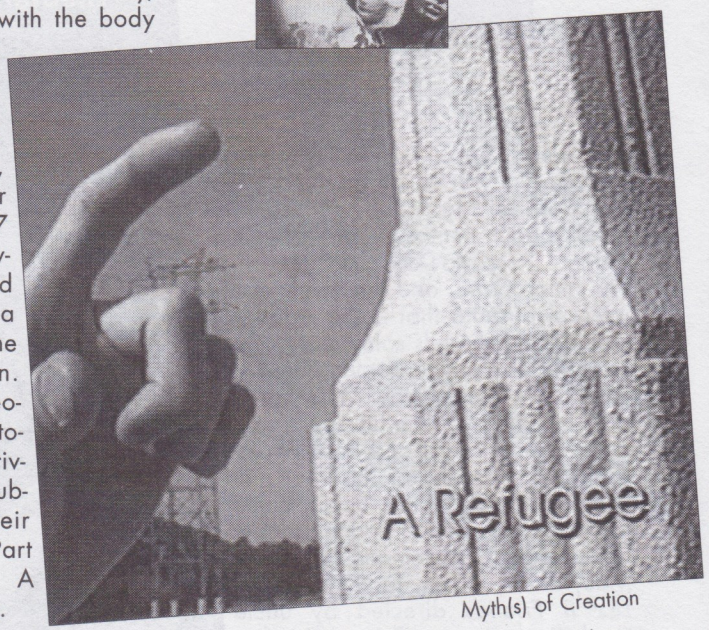
Looking for a place to call home. Is it in the past? The future? Certainly not in the present. The journey is physical and it's a dream. Wrenching emotion and philosophical discourse. Whether it's your own body or the body politic that betrays you, there is only one strategy. Always keep moving. Always keep looking. "One who excels in traveling leaves no wheel tracks."—Lao Tzu. -Curated by the Festival Committee. (77 min.)

Twilight••• (Tom Chomont & Matthew Yokobosky, 1994, USA, video, color, sound, 11 min.) Tom Chomont, the least recognized avant-garde film master, has, over the past 30 years, created some of the most beautiful, gently erotic films ever made. With Matthew Yokobosky, he has conjured up four travelers (the young traveler, the seasoned visitor, an ancient deity and *commedia dell'arte* representation of a foreigner) in a meditation on exoticism, beauty and the meaning of the journey. The light—indeed—is that of a dream.

La Salle Primary••• (Ho Tam, 1998, USA/Canada, video, color, sound, 5 min.) A visit to my elementary school in Hong Kong. Time has changed, but there are still the same Chinese Catholic boys in school uniforms. Everything that I know began from there —lessons of prayer, discipline, oppression, fear, pleasure, tenderness, love, desire and the loss of innocence.

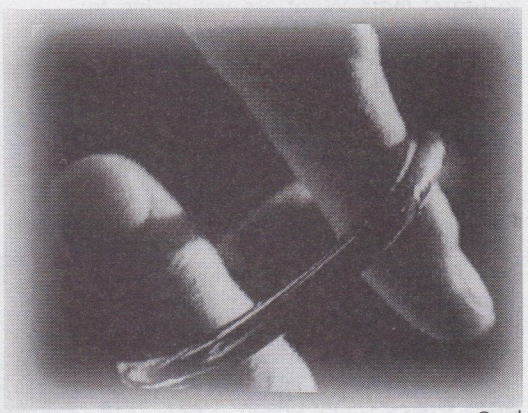
Crush• (Nelson Henricks, 1997, Canada, video, color, sound, 12 min.) The story of a man who wants to turn into an animal. He cuts off parts of his body. He exercises. He swims. He wants to speed up evolution a little. His trajectory extends from the correlation between the body and identity, our culture's obsession with the body beautiful and what it means to be human.

Myth(s) of Creation• (Ming-Yuen S. Ma, 1997, USA, video, color and B&W, sound, 17 min.) Home movies, travel footage and stylized performances create a haunting reflection of the immigrant imagination. While post-modern theorists postulate a de-territorialized nomadic subjectivity, recent immigrants stubbornly hold on to their ideas of nationality. Part One of Xin Lu: A Travelogue in Four Parts.



Myth(s) of Creation

Destroying Angel• (Wayne Salazar & Philip Hoffman, 1998, USA/Canada, 16mm, color, sound, 32 min.) Interweaving two stories of illness into a filmic tapestry of family history, memory and loss. The narrator, confronted with his own mortality, guides us through a landscape of recollections, dreams, close relationships and family ties. Narratives about present-day interplay with lyrical reminiscences of the past creating a moving portrait of struggles with AIDS, cancer, memory and intimate relations.

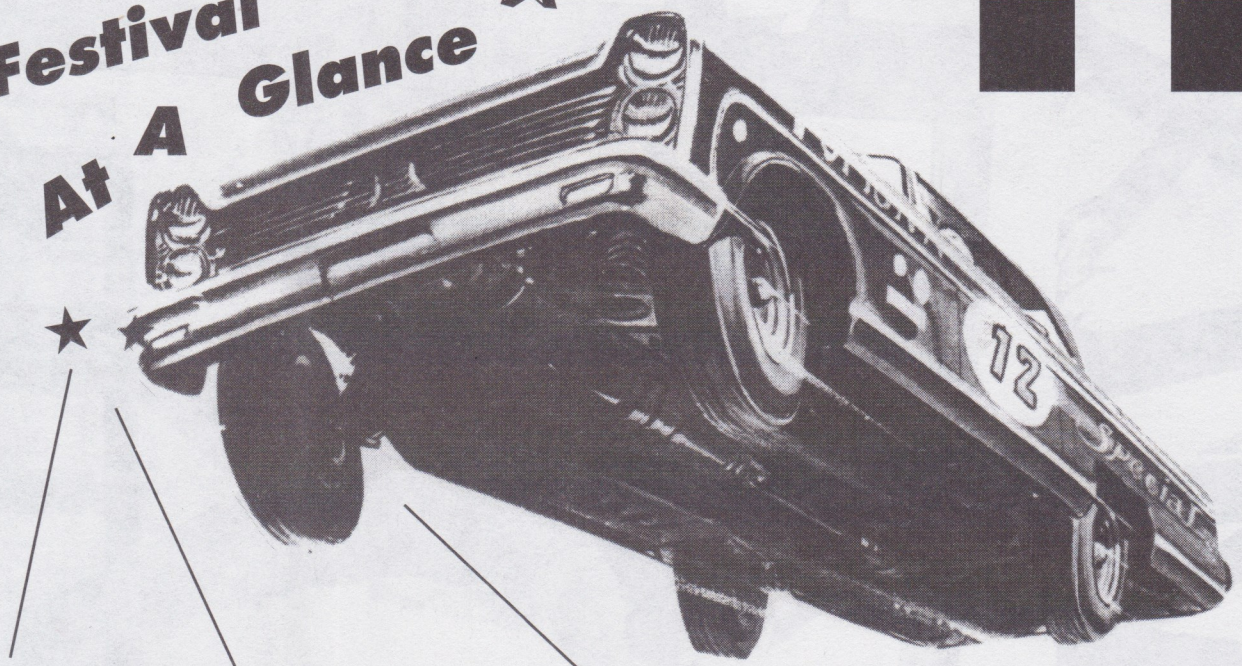


Crush

MIX 12

Deluxe Souvenir Pullout Section

Festival At A Glance



Tire Screaming, Engine Roaring Hunks of Experimental Film & Video

Time	Program Title	Venue
11/18/1998 wed @ 9 PM	Opening	Anthology-Courthouse Theater
11/19/1998 thurs @ 6 PM	TV Dinners	Anthology-Courthouse Theater
11/19/1998 thurs @ 8 PM	Branded	Anthology-Courthouse Theater
11/19/98 thurs @ 10 PM	Gong Show	Anthology-Courthouse Theater
11/20/98 fri @ 6 PM	Radical Queers	Anthology-Courthouse Theater
11/20/98 fri @ 7 PM	Bi-Focals	Anthology-MayaDeren Theater
11/20/98 fri @ 8 PM	Frankenstein's Dreams	Anthology-Courthouse Theater
11/20/98 fri @ 9 PM	SCI-Files	Anthology-Maya Deren Theater
11/20/98 fri @ 10 PM	Avant Gauge	Anthology-Courthouse Theater
11/21/98 sat @ 12 noon- 6 PM	Animation Workshop-FREE	Manhattan Neighborhood Network
11/21/98 sat @ 2 PM	Success Workshop-FREE	Anthology-Maya Deren Theater
11/21/98 sat @ 4 PM	Act Like a Man	Anthology-Courthouse Theater
11/21/98 sat @ 5 PM	Manipulation	Anthology-Maya Deren Theater
11/21/98 sat @ 6 PM	Snail Trail	Anthology-Courthouse Theater
11/21/98 sat @ 7 PM	Stranger in a Strange Land	Anthology-Maya Deren Theater
11/21/98 sat @ 8 PM	Punk's Not Bored	Anthology-Courthouse Theater
11/21/98 sat @ 9 PM	MIX Brazil	Anthology-Maya Deren Theater
11/21/98 sat @ 10 PM	Scared Stiff II	Anthology-Courthouse Theater
11/22/98 sun @ 4 PM	Gone Awry	Anthology-Courthouse Theater
11/22/98 sun @ 6 PM	Illicit Acts	Anthology-Courthouse Theater
11/22/98 sun @ 8 PM	Fired Island	Anthology-Courthouse Theater
11/22/98 sun @ 9 PM	CLOSING NIGHT: Score!	Knitting Factory Main Space

Anthology Film Archives
32 Second Avenue (at 2nd Street)
F train to 2nd Avenue
6 train to Bleecker
BDQ to Broadway/Lafayette

Knitting Factory
74 Leonard Street
(between Broadway & Church)
(between Essex & Norfolk)
4 blocks south of Canal
Canal Street Subway

PaperVeins 1998
Gallery 128
128 Rivington Street
"F or J, M, Z train to Delancey/Essex"
Exhibition runs through December 1.

EXPERIMENTAL
Film
Video
Festival
Gay
Lesbian

MIX

12

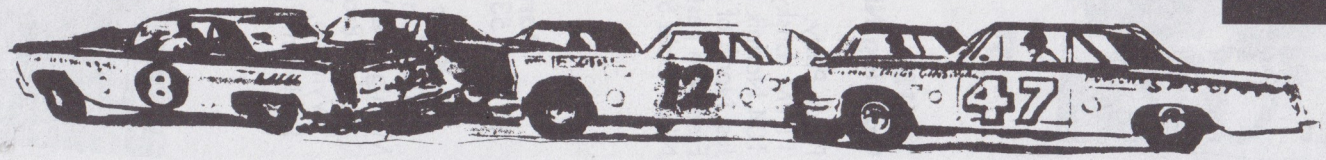
The Guys & Gals who drive faster love harder and swing higher than any one else on earth

Anthology Film Archives 2nd St. @ 2nd Ave. NY, NY.

NOV.

Photo: Kelley & Meyers

18th



through

22nd

They'll Go To A Party ANY Party

11/18
Opening Night

Pickle Party:
11 PM Lansky Lounge
104 Norfolk Street alley
Just North of Delancey Street.
Free with Festival Pass or Opening Night Gala Screening Ticket

★

11/19
Barmacy Party,
11 PM., 538 E. 14th Street, Free

Keep Sippin' Party
The Electric Company (after Midnight) @ Vanity 23rd Street btwn Park & Broadway hosted by DJ Wynd-up, Viva Kneivel & Craig Robinson. Free With Festival Pass

11/20
PaperVeins @ Galapagos
10 PM, 70 North 6th St.(btwn Kent & Wyeth), Williamsburg, Brooklyn (take the L-love train to Bedford St.)
Free

Sci-Fi Friday-Shag
11 PM, hosted by Mistress Formika @ Vane (Ave A near Houston) Free With Festival Pass.

★

11/21
Scared Stiff II:
A Horrific Eve at Click & Drag, 11 PM @ Mother, 432 West 14th St. Free with Festival Pass, $5 with ticket stub from screening
STRICT DRESS CODE

Punk Party
11 PM @ Dumba
57 Jay Street, Brooklyn
F train to York St.
Free with Festival Pass

11/22
Score!
9-12 PM Closing Night at The Knitting Factory, 74 Leonard Btwn Broadway & Church

Flick6ix
12 MID- After Party @ Life 158 Bleeker Street (Sullivan St. Entrance) Hosted By Murray Hill & Penelope Tuesdae, Free with Festival Pass,$5 with ticket stub from Score

Please join us at the festival's opening and Closing Night Parties and discover the incomparable taste of a **Bombay Sapphire** Martini.

PUNK'S NOT BORED

Sat. 21st 8pm
NOV.

Anthology Film Archives Courthouse Theater

Overflowing with the spunk from last year's sell-out program, queercore film returns to MIX with another edition of homopunk DIY work. From the northern lights of homocore Toronto, to Swedish skinhead punks, this is a spiky slice of edgy filmmaking. American punk has, for the most part, been commodified and eviscerated of its political edge, reduced to a fashion statement or lifestyle that is only flirted with briefly. But punk "was a breakthrough in free speech for the underclass youth" and it offered a cure for boredom (cf. situationism), providing an alternative to the exclusionary commercial culture. The queer subset of punk is similarly invested in individuality and opposing oppressive structures. Queer Punk demonstrates that there's more to life than collaborating with the system. Smash the system, or reinvent the scene yourself. Tonight's works, whether defiant manifesto or despondent memoir, reveal the ember of discontent and dissent that burns within. They will leave more than just lipstick traces.—Stephen Kent Jusick, curator. (96 min.)

Salivation Army Trailer (first bite)• (Scott Treleaven, 1998, Canada, video, B&W and color, sound, 2 min.) I WANT YOU to join the new queer revolutionaries who are going to take over the world! This video coming attraction of the popular zine is only a sample of what's to come in Scott's vision a Queer Cult New World. Free copies of the new SA at the screening! Bark!

Ants in Her Pants• (K8 Hardy, 1998, USA, Super-8mm, B&W, sound on cassette, 5 min.) A layered soundtrack of music, humming, and fightin' words complements images of grrls skateboarding, looking at Claude Cahoun photographs, dressing to go out and clowning around. "This is not another sob story. It's a manifesto. And I haven't really planned. We use emergency exits. I have ants in my pants."

Razorhead (Tom Chomont, 1985, USA, 16mm, color, silent, 6 min.) A ritual of erotic shaving filmed over two days one weekend as a document became the basis for this S&M variation on getting a haircut.

Rebels Rule••• (Will Munro, 1998, Canada, Super-8mm, B&W and color, sound, 6 min.) Artwork produced by sewing patches of black underwear and superhero undies are put into action to aid the queer revolt and fuck shit up!

The Stars We Are (Mia Engberg, 1997, Sweden, 35mm, color, sound, 30 min.) Shot over a week during a Stockholm winter, wheelchair-bound skinhead Kalle deals with AIDS while he and his small group of friends waver between staving off and embracing nihilism, in the face of an uncaring, remote and frozen society. "A shaved head needs no comb. Dead children need no comfort. And my wounds will never heal."

The Troublemakers

Immortal Jet Media••• (Sokes Yoon, 1998, Canada, Super-8mm, B&W, sound, 5 min.) A new piece made just for MIX by a 19 year-old punk girl.

Cereal••• (Tara Mateik, 1998, USA, video, color, sound, 7 min.) A punkette recites a poem about the breakfast staple, and re-enacts rituals related to eating cereal. These literal interpretations will be disrupted by cereal commercials (those that appeal particularly to women as consumer), archival footage (of historical and political events that mark the differing approaches to women as consumer), and animation of cereal box mascots.

Legionellas Manifesto••• (Judith Doyle, 1998, Canada, video, color, sound, 2 min.) Christy Cameron, performing as Dirty Babette and guarded by her all-girl gang, fiercely lays down the diesel femme law at the Bovine Sex Club in Toronto.

Black Flag• (Istvan Kantor, 1998, Canada, video, color, sound, 9 min.) Confrontation, contest, and revolt. The noise of the body-machine and fragmented passages of words reflect direct relations to actual political issues (cutbacks, layoffs), social situations (poverty, daily survival), and individual existence (frustration, struggle). Down with the government that starves you!

Crash Skid Love••• (Christopher Chong, 1998, Canada, Super-8mm to video, B&W, sound, 4 min.) Desire for a punk boy spied out the window.

The Troublemakers (G.B. Jones, 1992/1997, Canada, Super-8 to video, color, sound, 20 min.) The first Manhattan screening of a rare work by Toronto's Super-8 mistress! Of all the delinquent pastimes, sexing is probably the most popular. They treat it as a joke—and many times as a spectator sport. The gay rebels: Caroline Azar: she couldn't stop herself...and she didn't really want to! Bruce La Bruce: Locked a secret in his heart...only one had the key. Stevie Sinatra: Girls are her vice; crime is the price she willingly pays...and pays. Joe the Ho: Sex had made him notorious...money made it interesting. They are...The Troublemakers!

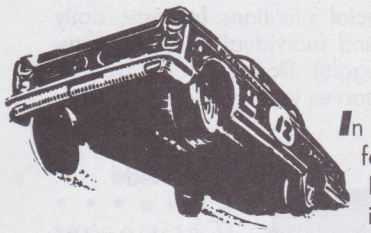
Sponsored by
Blackout Books, Dumba,
Brooklyn Babylon Cinema

Sat.
NOV. 21st 9pm

MIX BRAZIL

Anthology Film Archives
Maya Deren Theater

New Brazilian Wave



In the last few years Brazilian independent gay and lesbian production flourished all around the country, from the sensual anarchic north-east region to European traditional southern states. As MiX Brasil keeps touring cities all over the country, new makers feel encouraged to show their works to larger audiences. New Brazilian Wave confronts works from north and south, Rio and São Paulo, a city known for its "anthropophagyc" culture, that recycles everything that comes from abroad. Two comedies will show the paulista humourous view on Chris Carter's *X Files* and classic Italian Da Vinci's Mona Lisa. A video poem explores the sensuality of Brazilian men finding again their lost bonds with wild nature. Another side of Rio's madness is shown in two sensitive works: two little girls fighting against homophobia in a small town and a single guy living alone with AIDS in the big city. *Oneway* premiered at MiX Brasil 97 in front of a 900 person audience and shocked its audience for the tough portrait of the Recife gay scene resulting in a front-page polemic in local newspapers. From Curitiba, the city hosting the opening of MiX Brasil 98 Tour, comes *Blue Jim*, a subtle homoerotic experiment.—André Fisher, curator. (81 min.)

Meninas

Arquivo O (The O Files)(Marcelo Carter, 1997, Brazil, video, color, sound, Portuguese with English subtitles, 15 min.) Drag version of the *X Files*.

Eu e Agua- (Me and Water) (Paulo Albertone, 1998, Brazil, video, color , Portuguese with English subtitles, 12 min.) A naked man identifies his deepest feelings on a tropical beach. Then a merman comes from the sea and seduces him. A third man follows this scene and decides to join them.

***Meninas* (Girls)** (Paula Alves, 1997, Brazil, 16mm, color, sound, Portuguese with no subtitles, 17 min.) Two girls in a small town face prejudice against their relationship. Note: Although this is being screened without English subtitles, there is almost no dialogue.

Mona Lisa (Isabelle Bittencourt, 1997, Brazil, video, color, sound, Portuguese with English subtitles, 1 min.) The enigmatic eyes and smile of Da Vinci's most famous lady are finally revealed.

Um Dia Qualquer (An Ordinary Day) (Sergio Dias, 1997, Brazil, video, color, sound, 6 min.) The routine of a man under the AIDS cocktail treatment. No dialogue.

Oneway (Jorge de Souza, 1997, Brazil, video, color, sound, Portuguese with English subtitles, 30 min.) Two male hustlers fuck their clients while they drink, eat, take drugs and have fun until tragedy undoes them. 100% trash.

Blue Jim (Pedro Innocente & Lui Brenner, 1998, Brasil, video, color, silent, 3 min.) Handwritings on an electric body.

Sat. NOV. 21st 10pm

Anthology Film Archives Courthouse Theater

Scared Stiff: Part Deux!

For the second year in a row, MIX is on its own in showcasing film and video of the queer cult & horror genre. These are works that explore identity in "a not so pleasant way," but still have the potential to entertain. Mainstream lesbian and gay film & video dares not tread on this terror-tory. Bring your teddy bears, and rip off their heads during the screening! -Curated by the Festival Committee. (78 min.)

Revelation••• (S.M.X., 1998, USA, video, color, sound, 2 min.) A film that decays in its hand de-processing, appropriate for interpreting the "Revelation of Saint John the Divine."

Lycanthrophobia• (Harry Victor, 1998, USA, 16mm, color, sound, 15 min.) All eyepatched Ted wanted was a drink. Interesting what one will experience when wearing an eyepatch during the full moon!

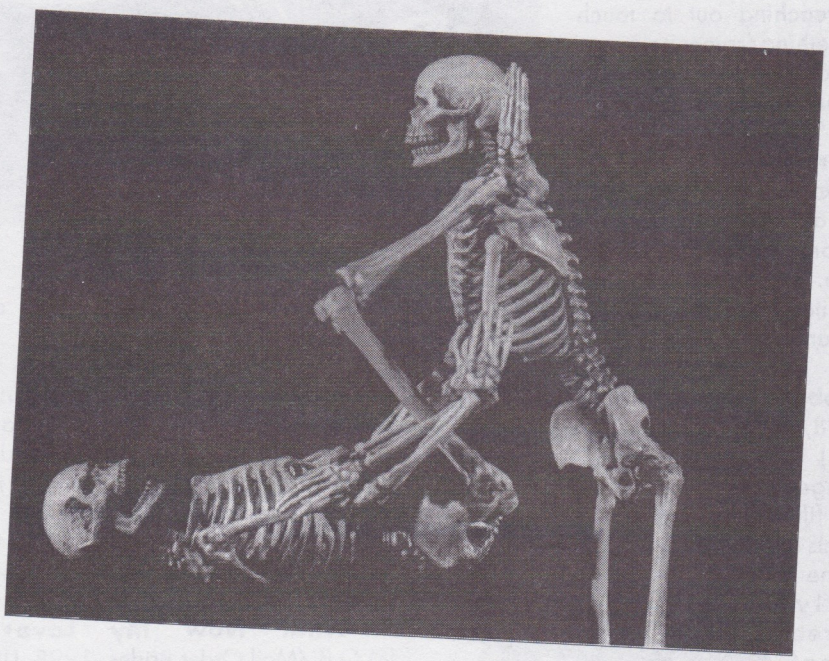
Fly Away Homo••• (Andrew Hiller, 1998, USA, 16mm, color, sound, 15 min.) A sad and scary consequence of being surrounded by straight men and never getting laid.

Mary, Mary••• (Annie Wright, 1998, Netherlands, video, color, sound, 9 min.) The true story of 11 year old Mary Bell who killed 3 small boys in 1968, the result of a mother-daughter relationship gone awry. Starring Barbie.

Split (Erik Deutschman, 1997, USA, 16mm, color, sound, 12 min.) A man confronts his physical existence and finds himself not so pretty.

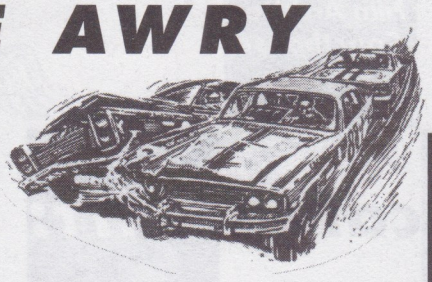
Hidden Child• (Brian Whitley, USA, 1998, 35mm, B&W, sound, 22 min.) Johnny has flashbacks from his youth. Johnny meets a young boy in the cemetery whose "affections" bring these horrific memories to a halt.

Mary Mary



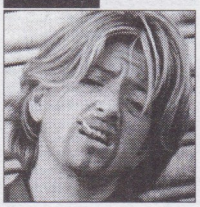
Split

GONE AWRY



Sun. NOV. 22nd 4pm

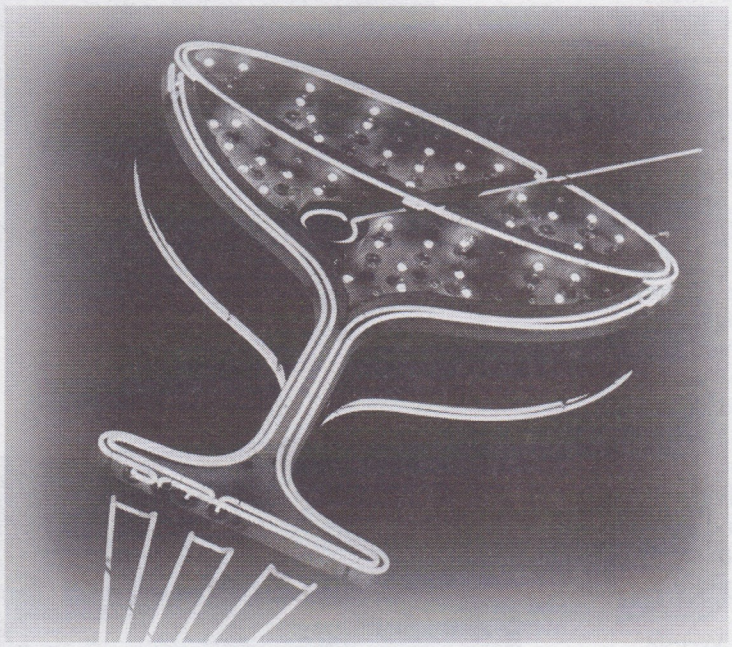
Anthology Film Archives Courthouse Theater



A Queer Wonderland...Gone Awry: a world of contesting identities, disillusioned relationships, and all sorts of hang-ups. Not so much of a POST-SOMETHING condition, but of course, the not-so-happy ever after story of our attempts to make meaningful connections with the queer and ethnic communities, family histories, "alien invaders," ourselves (meaning mind and body), and other objects of desire. All the works in our program are dealing with some sort of psychic trauma or violence and awry working through of issues: bittersweet efforts in reaching out to touch something/someone.
—Ho Tam & Nguyen Tan Hoang, curators. (75 min.)

A Frog and A Girl••• (Noriko Abe, 1998, Japan, video, color and B&W, sound, 2 min.) A dreamy and endearing tape that articulates the dangers and inevitability of boundaries/merging in romantic relationships.

Rubber Gloves• (Tom E. Brown, 1998, USA, 35mm, B&W, sound, 7 min.) In an ingratiating Las Vegas-lounge-lizard voice-over, the filmmaker deconstructs the seduction of the politically-correct living(-&-loving)-with-AIDS discourse.

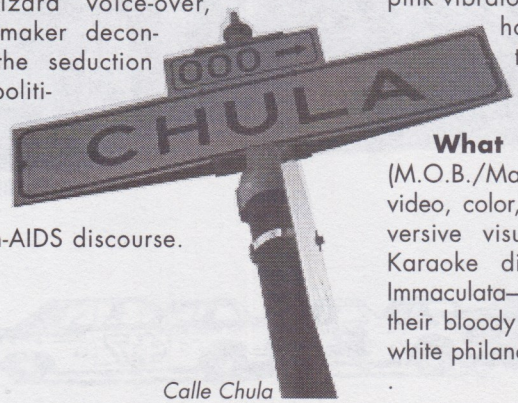


Rubber Gloves

S&M in the Hood• (Al Lujan, 1998, USA, Super-8mm to video, color and B&W, sound, 5 min.) What exactly do two Latino studs in leather do together? (Hold on to your harness, girls and boys!)

Colonization: The Second Coming• (Thirza Jean Cuthand, 1996, Canada, video, color, sound, 4 min.) What do a pink vibrator, paper cut-out aliens, bell hooks, a babydyke, and tea time have to do with liberation? Forget the *X-Files*.

What Now My Love••• (M.O.B./Mail Order Brides, 1998, USA, video, color, sound, 4 min.) In this subversive visual re-mix of the classic Karaoke ditty, Baby, Neneng, and Immaculata—a.k.a. the M.O.B.—enact their bloody (-machete) vengeance on a white philandering lover and his mistress



Calle Chula

Calle Chula• (Veronica Majano, 1998, USA, 16mm, color, sound, 11 min.) Describing what happens when a Latina wakes up and finds herself in an entirely different neighborhood, the film makes a provocative link between the loss of memory and the rapid gentrification of San Francisco's Mission District.

Close to Home• (Rodney Evans, 1998, USA, 16mm, color, sound, 24 min.) In this very personal film, a GBM of Jamaican descent explores issues of power and erotics in his relationships with his parents, gay brother, and lover. A painfully honest account of "looking for love (in all the wrong places)" or "(I didn't mean to) turn you on."

Jangri• (Safiya Randera, 1998, Canada, video, color and B&W, sound, 8 min.) This wonderfully sensuous and meditative work questions the conventional cross-cultural dilemma around sexual/cultural allegiances by highlighting the pleasures and richness of both forms of traditions, South Asian and North American.

Life-Size••• (Lynne Chan, 1998, USA, video, color, sound, 10 min.) From the Golden State to the Garden State: a punky video valentine from a (very) glamorous, (almost) Hollywood dyke to a girl named Jersey. A bi(?)-coastal (mis)match made in techni-Hi8.

ILLICIT ACTS

Sun. NOV. 22nd 6pm

Anthology Film Archives Courthouse Theater

Super 8mm Sidebar

These days in New York it seems that a new act is made illicit every day. Here, the city that can't be tamed is seeing its tremendous red light district obliterated, rather than celebrated by the free marketeers who control the city. Giuliani cracks down on public sex, cabbies, street vendors, street artists, and even tickets people who take up two seats on the subway! In response to this, I have asked a select group of filmmakers and artists to create an Illicit Act on 8mm, either Super-8 or the older Regular 8 film stock. Many of these will be edited in-camera, and made with a single roll of film. Some will be more complex. There are guaranteed surprises in this show, since some of the filmmakers (whose names we can't announce) will be shooting down to the wire. Come and see what we're told is naughty, before the theater is shuttered!

—Stephen Kent Jusick, curator.

Featuring new work by:

Tammy Rae Carland
Mark Christopher
Chris Cutrone
Stuart Gaffney
Steve Gallagher
Howard Gertler
Noam Gonick
Steve Grandell
Barbara Hammer
Kathy High
Jim Hubbard
Isaac Julien
David Kalal
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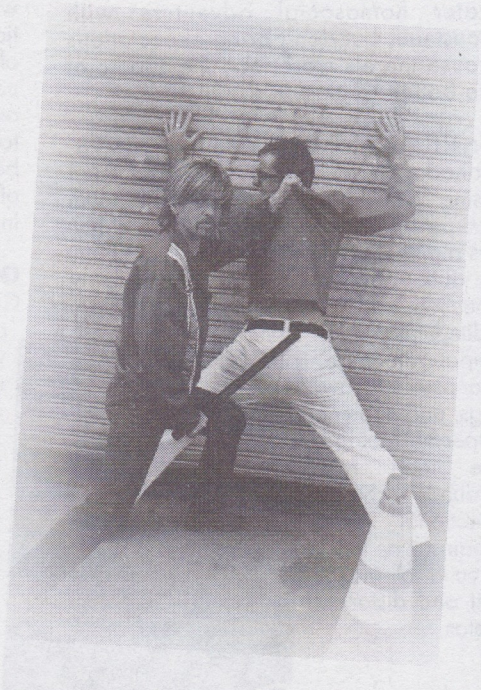
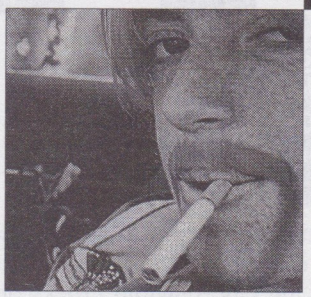


Sun
NOV. 22nd 8pm

Anthology Film Archives Courthouse Theater

FIRED ISLAND

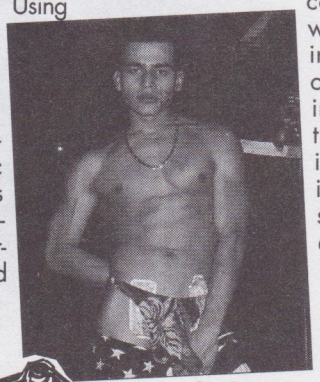


Get ready, 'cause the ferry's leaving and it ain't goin' to the Pines, honey! Flirting with and ultimately "firing" stereotypes of gay identity, this program offers some of the most provocative and disturbing visions of boydom available worldwide. Boys will be boys...or will they? Don't forget your goggles. -Curated by the Festival Committee (66 min.)

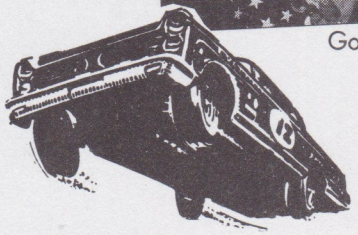
G*I*J*O*••• (Christopher Westfall, 1998, USA, video, color, sound, 9 min.) A G.I. lets us in on his private world. In the confessions of his room, he does what he enjoys doing most and tells us his secrets. Beat all you can be, Joe.

Calypso•• (Andrew Hull, 1998, Canada, video, color, sound, 5 min.) Bring your scuba gear for this underwater homosocial adventure with Cousteau, but don't bring expectations 'cause there's more than the Titanic at the bottom of this sea!

Untitled (Andrew Power, 1998, Canada, video, color, sound, 6 min.) Using "Fred," the increasingly well-known computer-synthesized voice, *Untitled* layers a pathetic, sometimes funny, and finally quite poignant articulation of introspection and alienation over a crisply edited montage. Using aerial footage, planometric drawings, and airborne super-8 footage, the tape foregrounds chronic emotional crisis against a background of indifferent and distanced vistas.

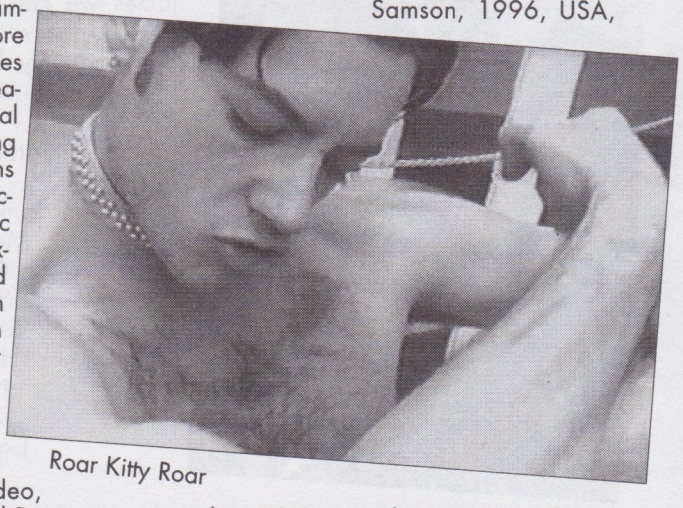


Go Boys



Roar Kitty Roar• (Michael Veliquette, 1998, USA, video, color, sound, 4 min.) This high-camp musical short looks at the cuteness of collars and the boys who exhibit them. Don't let this kitten get away!

These Are a Few of My Favorite Things• (Nguyen Tan Hoang, 1995, USA, video, color, sound, 7 min.) Using Julie Andrews music and origami patterns as the background and framing of white-Asian hardcore gay male sex, the video takes up issues of power and pleasure in an interracial sexual relationship. By juxtaposing the "exotic" origami designs with "deviant" sexual practices, an interesting dynamic of racialized (Orientalist) sexual fantasy becomes played out. The gay Asian man takes [back] pleasure in being the masochistic object of white sadistic intrusion into the video frame.



Roar Kitty Roar

Go Boys!••• (Hector Canonge, 1998, USA, video, color, sound, Spanish and Portuguese with English subtitles, 11 min.) Shot in the midst of Ghouliani's "clean-up" campaign, this documentary examines the lives of male dancers in relation to gay male culture while exploring the experiences, motives, and impressions of several men (gay and straight) who choose to work in the exploitative and eroding NYC sex industry.

Workman••• (Pierre Yves Clouin, 1998, France, video, color, sound, 6 min.) You won't believe the work put into this man's body! Sit back and relax while the camera works out the day's kinks and knots.

Puri• (Arif Noorani & Kevin D'Souza, 1998, Canada, video, color and B&W, sound, 6 min.) Who will value our desires in this modern-day spice trade? A dream-like series of vignettes explore complex sexual power dynamics and invisibility, creating an alternative landscape ruminating on desires, fantasy and passion. Featuring Bollywood actors, schoolteachers, childhood friends, fathers, brothers, and a cute corn-boy from little India.

Assume What You Will (Jocelyn Samson, 1996, USA, video, B&W, sound, 4 min.) Two boys, a university dorm, and their toothbrushes. This video explores the nature of memory and desire using the everyday ritual of getting ready for bed.

Suspension• (David Phillips & Paul Rowley, 1998, USA/Ireland, video, color, 10 min.) Reworking devices of traditional narrative and visual abstraction, this video is a multilayered collection of images and motifs drawn from stereotypical Western films. Giddy up, cowboys!

Sun. NOV. 22nd $10 9pm

Super 8 Sidebar

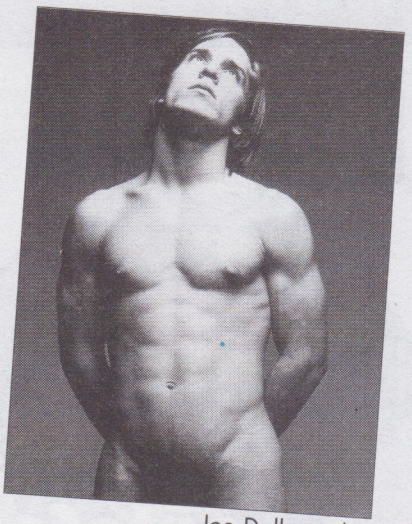
The Knitting Factory

CLOSING NIGHT GALA

SCORE

Mistress Formika

God Is My Co-Pilot



Joe Dallesandro

Join us for our super-fantastic closing night event as we present rare vintage regular and Super 8mm Gay Male Erotic Films from the Golden Years scored by a line up of today's hottest bands and composers in the Knitting Factory Main Space! See Joe Dallesandro giving his ***"all,"*** Gordon Grant, Kip Noll, Al Parker and more! Bodies like you never see now, doing things that went by the wayside since Ghoul-iani came to town! These films have been turning on Guys, Girls, Fags, *and* Dykes for years (Everybody likes to see Mr. Cutie-Boy get it where he deserves!) Since these films are silent, we've asked ***God is My Co-Pilot, Kiki & Herb, Mistress Formika*** (our incredible guest host!), ***Hippopotamus, Las Nalgas, Jeremy Bieger*** and special TBA's to provide live scores, with songs and music tailored for each piece. And don't miss the bump and grind of our special MIX strip dancers! (A note to the cops: this is an art event, so please stay away, and don't mind the indecency.) Call the Festival for a complete line-up. 212.501.2309

Conceived and Curated by Stephen Kent Jusick, Anie S8 Stanley, and Rajendra Roy

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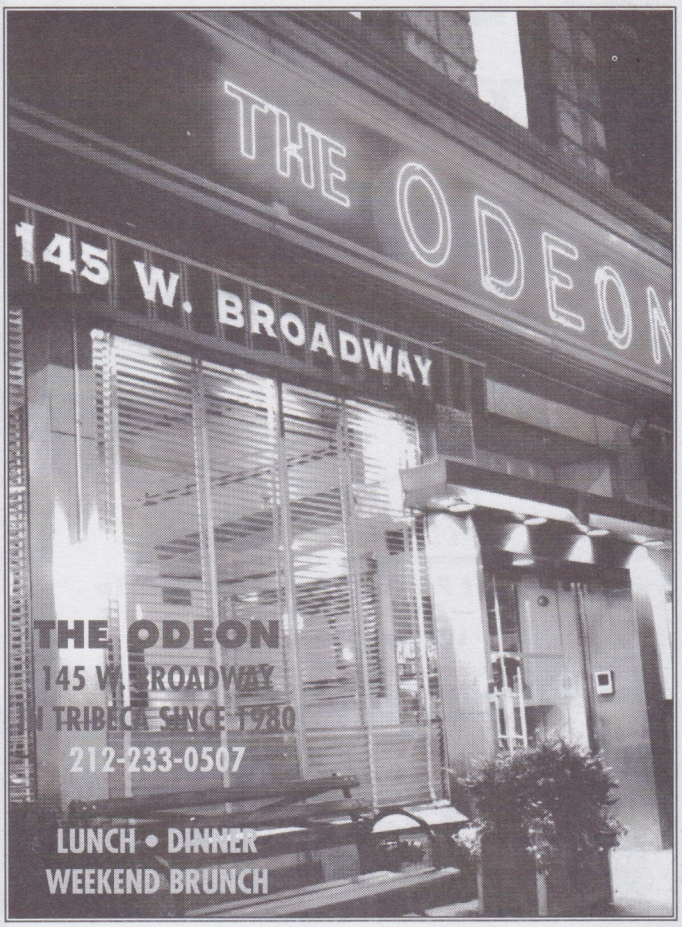

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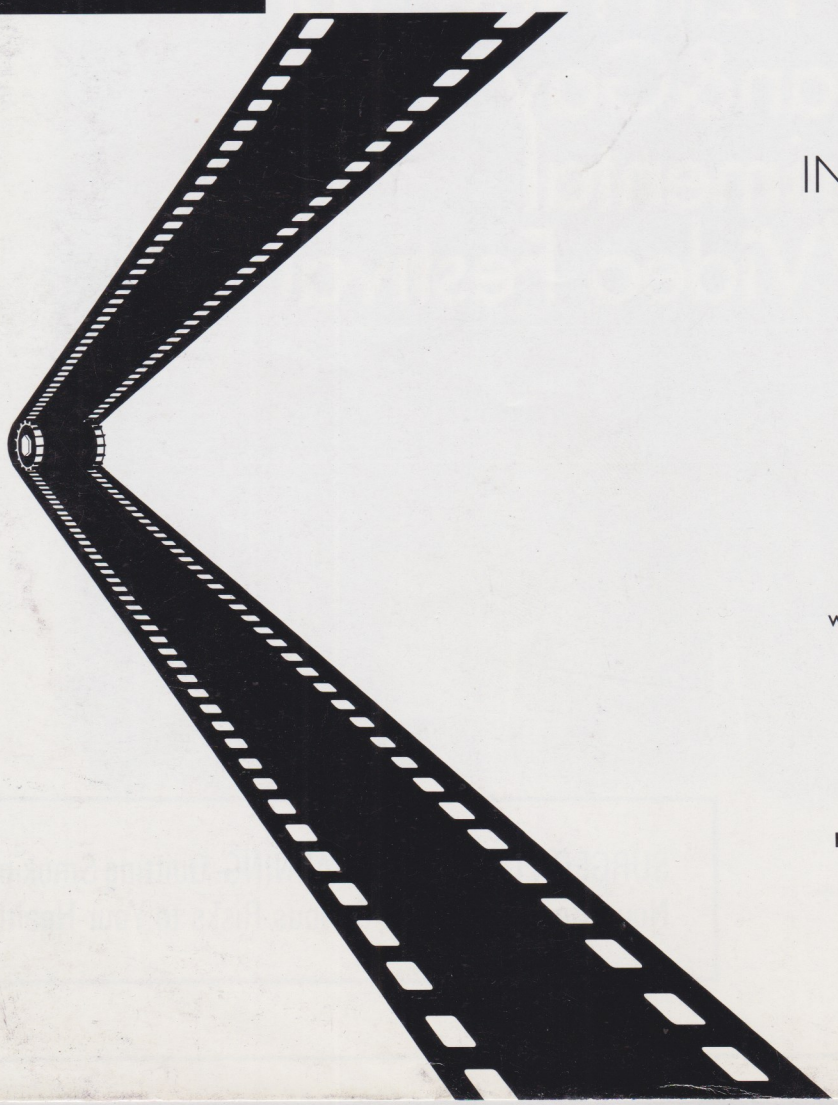

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MIX

12

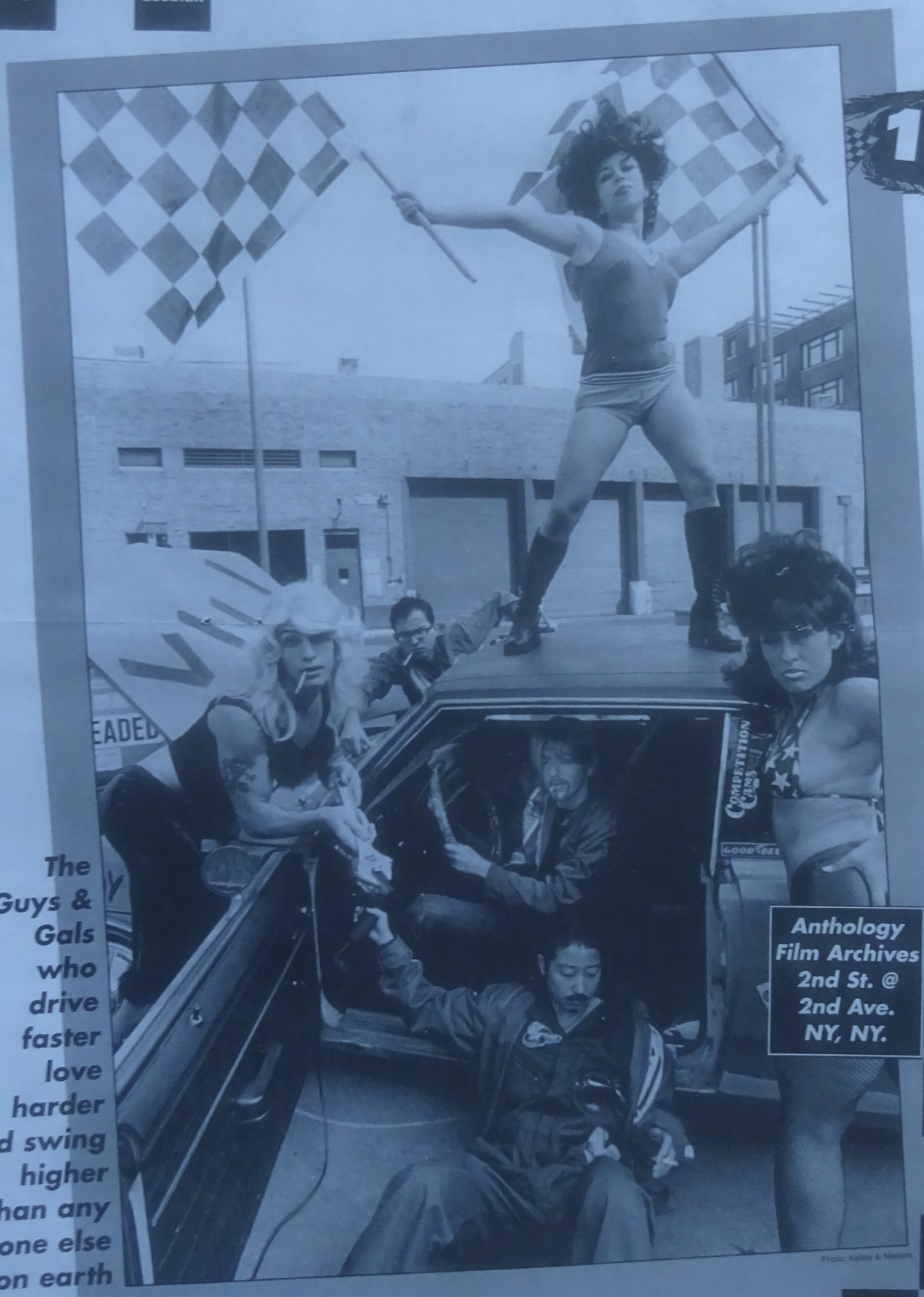

Photo: Kelley & Meyers

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18th

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